Writers and artists are a faithful lot. We keep on doing our work and assume there will be paper to print it on and money to pay us for our labor. When there isn't any of either, we do it ourselves. We all have different reasons. Ego? Well, would you call it vanity for a gardener to want to harvest the crops he had sewn and see his friends enjoy the fruits of his labor? I think most of the cartoonists feel the same way. The process is incomplete until the printed book is on the stands. Takes a long time to draw a comic book and when an artist is finished it is a bummer for him to have to wait a year or more to see it in print. That, more than the money, was what made Kim Deitch publish CORNFED 1 himself when he returned to San Francisco from Oregon early in 1972. It was Kim's precedent along with Bill Griffith's impatience that stimulated the founding of the first Cartoonists Co-op Press in the Fall of 1973. Bill thought in terms of four artists because of the way comix are printed. Four covers appear on one sheet, and it is cheapper to get four books printed at one time than to do them singly. Jay Lynch joined with his NARD 'N' PAT and Fresno artist Jerry Lane came along with his MIDDLE CLASS FANTASIES. The Co-op was underway, but the work had only begun. It was left to Bill and Kim to do most of the negatives and the stripping as well as all of the dozens of errands, because Lane and Lynch were not in town. CORNFED 2 and FANTASIES were ready by 1 December and the big problem had arrived. Distribution. Bad fortune struck in the form of a biker who broke Keith Green's arm with a tire chain the very week he was due to distribute the books for the Co-op. Local comix companies will probably take some of the books for their inventories to fill mail orders, but there are 10,000 of each, and anyone interested in carrying them is asked to contact the Co-op through their P. O. Box. The Co-op is interested in talking to other artists about their trip, so if you have a book ready to publish and sufficient backing for your book, check them out. Their goal is to keep the ugs alive in a time when they are threatened with extinction and to help other artists become self-sufficient so the number of middlemen in the business may be reduced.

A YEAR PASSES LIKE NOTHING with the FABULOUS FURRY FREAK BROS. Gilbert Shelton has returned from Austin with the final pages for the third FREAKS anthology. This one has the pages which have been run in a number of underground papers around the U. S. through Shelton's own syndicate. Problem there is most of those papers are broke and have burned him for his art. Did you like that pink edition of FREAKS 2? You collectors, take note: That was the first pink underground in history so get out there and buy a few dozen for your trunks. I'm waiting for someone to get it together to do one on the sporting green.. . . Jaxon's still doing those Conan paintings. Beautiful work. His "Death Rattle" story is the lead in GRIM WIT 2, Corben's fantasy title and you'll find color and art by Richard in VAMPIRELLA 30, a tale called "As Though They Were Living." Isn't the monster fad ever going to end? And, Yes, Ken, Rich Corben's FANTAGOR was a fanzine. He did a thousand or so of the first one and got bummed out on mail orders so he sold the rights to Last-Gasp and the book was done in comic form in 1971. For copies of the original fanzine, check with Bob Sidebottom, 73 East San Fernando, San Jose, Ca., or try John Barrett at the Berkeley Comic Art Shop, 2512 Telegraph, Berkeley, Ca. . . . BOOKS IN RUMOR. GIRL FIGHT 2 by Trina, WIMMEN'S 3 by editor Sharon Rudahl & many others, ARMAGEDDON 3 by Barney Steel, and Ted Richards' DOPIN' DAN 3. . . . If you're not seeing much comic news in the papers, it's because the print shortage has cut down on the space. Comic reviews have a low priority. Both L. A. WEEKLY NEWS and STAR may fold (may have folded already) & that's going to be hard on some cartoonists. Jim Himes has been serializing his new book, SEX, in STAR. Says Jim: "I have grown in an environment that tied sex to stress & guilt. . . . In STAR I have tried to create an idealistic world at the opposite extreme: a world where sexual encounters are either stress free, or the stress is relieved by warm, honest guidance." Jim is seeking a backer for his guiltless SEX book. I suggest a talk with the Co-op when the work is completed. At Intersection (756 Union in North Beach in January, Clay Geerdes will be showing slides of The Cockettes and of forties Golden Age comics. Call for dates, times.

JANUARY '74 **support comix** (397-6061)

New work by PUDGE artist Lee Marrs will appear in PLOP! (3 stories), CRAZY, and VENUS (formerly CALIFORNIA GIRLS, the local slick which grew out of rapper Don Chamberlain's KNEW radio show). . . Jay Lynch says COC will continue for awhile, but without him. He left when senior editors refused him control over the cartoons to be used in the mag as per their previous agreement. Without final say, he said, he couldn't run his department efficiently. On the current situation: "Paper shortage & Supreme Court Decision aside--Comix reached their sales peak in 71-72 & now we can anticipate only selling 1/3 of what we sold in peak times. The big companies are geared toward expansion & there won't be any expansion. . . . companies like Cartoonists Co-op Press are the future of the comix business--low overhead & less middlemen & 1/3 of peak profits look pretty good." On the readership: "The audience is older, post-war babies are what constituted the original comix audience & should be the ones who comix reach today--but new comix appeal to kids who are younger. Post-war babies are the Nation's single largest age group. Today's teens can't support shit in the marketplace. There just ain't enuff of 'em." Colleges: "Kids are different. Fraternity and sorority initiation is up. PENTHOUSE has replaced BARB & EVO. Kids look at Abbie Hoffman with the same hate and distrust they felt for Lyndon Johnson 5 years ago." Jay is doing spot cartoons in the "rushes" section of GALLERY, where Skip Williamson is cartoon editor. A story written by Jane Lynch & himself is in the current PSYCHO. . . . Too bad about CRAZY. As an imitation of MAD, it can never be more than second best. The book might have been an excellent market for underground artists, but, as it stands, most of it is likely to be done by Marvel's house artists. One would think the incredible success of NATIONAL LAMPOON would have told Stan Lee something, but he seems to be tuning out what is going on in the country right now.. . . DC may phase out all 20¢ comics. The paper shortage has hit Sparta, Ill. where most of the color covers are printed. . . . You West Coast women writers & artists who have been trying to deal with Ms. by mail--a friend tells me all copy & art that goes into the mag has to be okayed by the entire collective. Means about 20 women have to give you the nod before you get in. . . . ACLU lawyers are defending Gordon & Evelyn Wilson, owners of FARENHEIT 451, a Laguna Beach bookstore busted for selling ZAP & TITS & CLITS.

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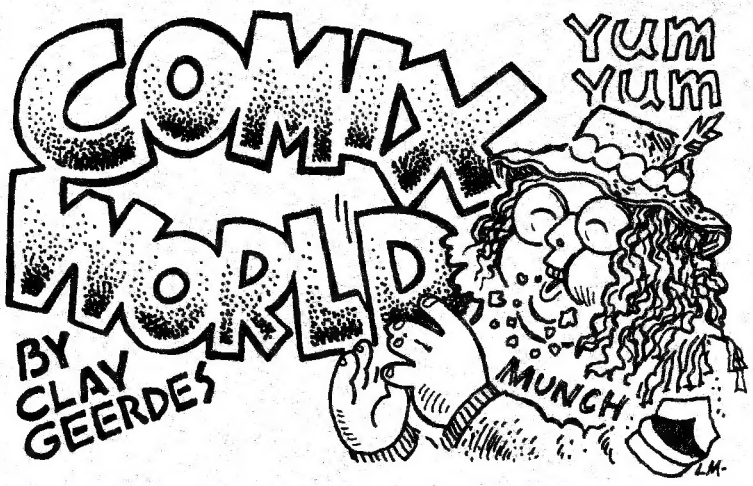
BULLPEN WEST. In the East, cartoonist get together the first Friday of each month to talk about the biz. A lot of the younger writers are now living in Bay Area. Artists interested in getting together, write Mike Freidrich C/O Comix World/915 Indian Rock/Berk.

DR. ATOMIC AS HE APPEARS IN OCCULT-CAFF PARADE.
©LARRY TODD. 1973.



Lee Marrs' PUDGE is one of those undergrounds you can laugh at. While Charles Dallas's book shows what the primitive male world did to women, Lee shows the reader what a modern woman goes through when she happens to be born looking different, i.e., other than the way PLAYBOY thinks she ought to look. PUDGE comes to San Francisco in search of sex and love and finds it isn't all that easy to come by, love generation or no. A lot of us forget that life in those acid times of yore wasn't much different for fat people and other outsiders than it had always been. Ever see a 250 pound flower child in a mag? Neither did I until PUDGE came along. Lee takes on a lot of things in her book, which is punctuated with commercials for a lot of non-products you oughtn't to buy. She did that commercial for Pussee that ran on the back of the first BROADSIDE, a women's paper that may be back before this spring, and you saw her "Bra Charades" on the back of MANHUNT. Lee broke into the undergrounds in WIMMEN"S 1 with a three-pager, "All in a Day's Work" and she coordinated the women's panel for the first Underground Con held last April in Berkeley. From Alabama, Lee does a lot of freelance work. For a time she was art director for a television station in the East, but, like many artists these days, she has no love for New York. At present she is finishing an odiforous work of comic genius entitled THE COMPLEAT FART AND OTHER BODILY EFFUSIONS. Sounds great for Ms.

From PUDGE © LEE MARRS, 1973. YEAH!

OBSCENE SCENE: Canada stops comix. GEORGIA STRAIGHT had 13,000 confiscated in Vancouver and may no longer print. This means no Canadian edition of HAROLD HEDD 2. PLAYBOY, PENTHOUSE, and GENT also disappear from public racks. Looks like heavy oppression up that way. Meanwhile, HAROLD HEDD 1 is back in print in San Francisco. Same large format and still a dollar. At Last-Gasp, President Ron Turner sees an increase in prices this year. Printers have decided to increase their prices 35-40%. While the straight comics went from 12 to 20 cents in the late 60's to keep up with cost increases, the ugs remained stable. That's no longer possible, says Turner. "If the fans want this art to continue, they'll have to bear their share of the cost increase. He sees prices from 60¢ to a dollar. COMING UP: In Mid-January: ETERNAL (John Thompson), WIMMEN's 3 (ed. Sharon Rudahl), ALL CANADIAN BEAVER (Holmes cover and Harold Hedd centerfold). Late January: Grisly's IMAGE OF THE BEAST (adapted from the book by Philip Jose Farmer) and Barney Steel's third ARMAGEDDON (B/W - $1). In Feb, Vaughn Bode's SCHIZOPHRENIA. In the Spring, a new SKULL and SLOW DEATH. Pencils are done on Corben's adaptation of Harlan Ellison's A BOY AND HIS DOG. From Greg Miller and Lexi Pickett, Artists-at-Large, SNAPPER. From Tellez and Gasparotti, COMPOST. A sleeper coming up from Bruce Herschenson and East Coast Comix, a book by Steve Ditko--AVENGING WORLD. From Print Mint, ZAP #7. All art in except Moscoso's. Shelton has a couple of pages to go before the third Freak Bros book will be out. Those Bellepheron books are out. Shelton did MILLER'S TALE, IRONS the WYF OF BATHE, and doesn't that good lady resemble an underground publisher we know? Rand Holmes did the wrap-around cover to be used on Marc Estrin's HISTORY OF THE UNDERGROUND COMIX soon to be published by Straight Arrow Press in San Francisco. Bhob Stewart corrects me on TALES FROM THE FRIDGE. Global McBlimp not related to Bill Gaines in any way (that was my analogy, not Bhob's). Says Bhob: "Truth is that the story was inspired by a TIME item about two years ago concerning a man in Brooklyn who supposedly makes terrific hamburgers and a plan by the former Kentucky Fried Chicken promoter to capitalize on this hamburger recipe. In general, FRIDGE was intended as a reaction to fast-food operations-which I detest. Global represents a sort of everyman, a victim of fastfood Society. You might call him an Everyeater." +++

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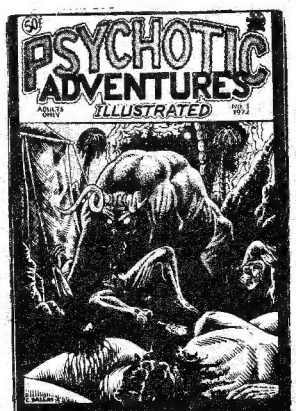
On December 30, 1973, Cotati was the site of a mini-con. Promoted by Chuck Rogers, the event took place in the Inn of the Beginning and The Last Hiding Place. More of a small party, it was not a moneymaker for the few dealers who made the trip, but it was a nice way for the rest of us to finish up 1973. What did happen at the con was a panel discussion involving both over and underground artists. Panelists were Charles Dallas, Lee Marrs, Gary Arlington, Clay Geerdes, Mike Friedrich, Frank Brunner, and Ted Richards. For Dallas, the panel was his initiation into the weird world of comic freaks, his first public exposure. For the rest of us, the questions were mundane. Mike Friedrich told the story of his career from Robin scriptor to mainline Marvel writer and potential underground publisher. Mike has plans for starting a news company to be known as Star Reach Publications. His first book will be Star Reach #1 and the artists are Howie Chaiken and Jim Starlin. Mike says Chaiken will do Iron Wolf the way he wanted to do it for DC and was not able to. WEIRD WORLDS having been cancelled. Gary Arlington was asked about his nickel library and explained that Bill Gaines sent a lawyer around to tell him to cease doing the neo-EC covers. How come? Well, the titles belong to Gaines and he has recently given reprint rights to East Coast Comix so it's likely the suit was filed partially to eliminate confusion. The library was Gary's hobby, a fan trip several years old. Publishers are usually lenient about fan trips, but evidently this was not one of those times. Lee Marrs was not asked any questions, but that is not surprising. Most of the audience consisted of teenaged boys and they didn't know who she was or what she was up to. Lee is just back from the Big Bad Apple and glad to be in Berkeley once again. She sold some work to both PLOP! and CRAZY, becoming the first local woman artist to break into those markets. Lee's own title, THE FURTHER FATTENING ADVENTURES OF PUDGE, GIRL BLIMP was published this week by Last-Gasp Eco-Funnies. Most of the questions were directed to Friedrich and Brunner and this was to be expected since most of those present were the hard-core straight comic fans. There are signs of change, however. Many of the fans are now reading both over and ugs. As far as questions go, they'd as soon watch the stars and get their autographs. A few ug people were at the con, but mostly because of Ted Richards. He lived in the town for awhile, so he knew what the comic scene was like there. Ted just published DOPIN' DAN #3. He brought up his idea for a comix rating code on the panel. It would work just like the one now used for the movies and would allow an artist to draw his books for any age group he chose. After the panel, we checked out the movies and sat around the expresso house talking the evening away. It was an upper. The mood of the younger Marvel artists is optimistic and that's rare at this point. ++++++++++++++++

PSYCHOTIC ADVENTURES? When I first saw the work of Charley Dallas, it was sitting in Jaxon's living room and it was scary. We thought he would turn out to be one strange dude. The story was "The Dreamer" and it had been submitted to THRILLING MURDER and to SLOW DEATH. Both rejected it. Too gory. It wound up in Dallas' own title, PSYCHOTIC ADVENTURES ILLUSTRATED. Fact is, Sharon Dallas was the one who did it first. She read an old 1935 WEIRD TALE, "The Homicidal Diary" by Earl Pierce, Jr., and it inspired the "Dreamer" poem which was later illustrated by Charles. Just out, PSYCHOTIC 2 is a barbarian story. A lot of gore, but the sex takes place off-panel so this one would probably receive the Orange County Seal of Approval. The author is a tall, soft-spoken young man with a beard and longhair. He and wife Sharon are both 22, both from Mechanicsburg, Pa. Charles' first story for ugs was "The Hairy Claw of Tolem" in SKULL 4, a story with a factual basis. Years of inbreeding led to a number of strange freaks being born in Tolem and one of them killed a child in 1910. He was chased into a schoolhouse and it was burned down. No body was found. In the story, Charles has the people burn down his house. Next Dallas illustrated Lovecraft's poem "To a Dreamer" for SKULL 5, then published his first book of PSYCHOTIC ADVENTURES (Company & Sons). The rest of his ug work includes: "The Hunter" in PARANOIA (a collab with Sharon), "The Cellar Dwellers" in INSECT FEAR 3; "Recycled" in SLOW DEATH 5; "Violent Funnies" in REAL PULP 2, and now PSYCHOTIC ADVENTURES 2. Coming work includes "Night Life," a tale about Topless Clubs in North Beach; and "Ernie's Gang." "Night Life" will be in Roger Brand's TALES OF SEX AND DEATH 2 and Ernie gets his re-venge in SLOW DEATH 6. Holmes, Jaxon, and Metzger are also featured in SD 6. February on that one if all goes well.



PSYCHOTIC ADVENTURES

FEBRUARY '74

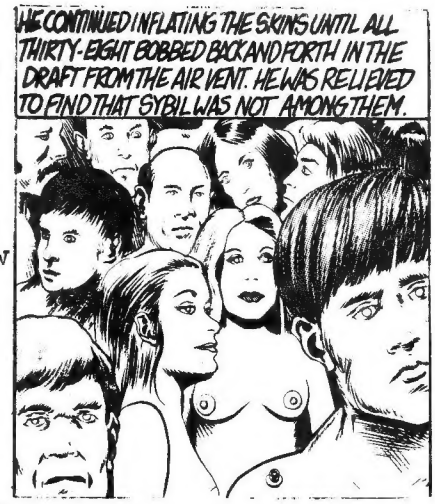
There was Bill Mauldin's HOME FRONT and Sgt. George Baker's SAD SACK and now there is Ted Richards' DOPIN' DAN. Ted learned his craft in the Air Pirates Collective back in 1971, the year of the assault on the Big Mouse. He worked on Zeke Wolf in those Silly Sympathies parodies. Before the studio broke up and the artists went their separate ways, Ted was into his modern soldier, Dopin' Dan, a character faced with all of the bureaucratic absurdity of the Modern Army. Dan appeared in a number of different comics from THE TORTOISE AND THE HARE, MERTON OF THE MOVEMENT, LEFT FIELD FUNNIES, and even THE FURTHER ADVENTURES OF THOSE FABULOUS FURRY FREAK BROTHERS then he branched out into three issues of his own title, all of which remain in print (from Last Gasp/ P. O. Box 212/ Berkeley, Ca). Dan has grown with the times. Ted was into the second issue when the War in Viet Nam ended (publicly) so he had to do some revisions and prepare Dan for re-entry. If you've been in the service, you know this isn't easy. Inside, outsiders are a "buncha fuckin' civilians, an' whadda they know?" During Nam, it was worse, because nobody inside or outside could think of it as a morally right war. The villains were clearcut in World War II, but in Viet Nam, the division between North and South was an abstraction. Richards deals with the War on the level of the foot soldier, and like George Baker, he has a lot of fun at the expense of the brass, guys like Col. Canopener and General Wheelchair. A lot of Beetle Bailey influence in the relationship between Dan and Sgt. Turdy, but Richards is dealing with a real Army where Mort Walker has ignored the past two decades in his Sunday strip all reality being opposed to King Features Syndicate. DOPIN' DAN 3 is Richards first solo book. First two issues had other artists included. -------

6 MAR 74

PROMISES, PROMISES: ZAP 7 from The Print Mint. Grisly's IMAGE OF THE BEAST and WIMMEN'S 3 from Last-Gasp. A HISTORY OF UNDERGROUND COMIX from Straight Arrow Books. Little party held to introduce this one to the artists to be included in it was held January 14th, a rainy Monday evening. We all trucked over. In a plush, candlelit, heavily-carpeted basement in North Beach. Present were Mark Estren, the author, Producers Alan Rinzler and John Goodchild, and most of the Cartoon Workers of America on hand to check out the book. Some didn't like the project & refused to allow their work to be reproduced in the book. Tom Veitch and S. Clay Wilson said no. Lee Marrs liked the way the book was laid out, but was concerned about the inclusion of the Women's Comics Group. The book is mainly about the early phase of the ugs, circa 1970. Author Estren is a teacher from Buffalo, New York, and he was a fan back then. All the action shifted to the Bay Area about that time, so it's logical that Mark is going to have to depend upon hearsay for about three years of comix history. There is a rumor that one of the cartoonists punched Estren out at the party and an incident like that is bound to wind up in a comic story so you'll just have to watch for it. The book will be out this spring and you'll have a chance to decide for yourself if it's right on or not. -----

Rand Holmes is in the Bay Area now. Said he had to move down here because the comix were being suppressed in Vancouver. A certain pair of politicians are out to get the GEORGIA STRAIGHT and they are using the old pornography dodge in order to do it. Rand will do an eight-page story for BARBARIAN 4. *******

It's pretty clear that the distinction between over and underground is blurring faster and faster. A lot of artists are now doing work for straight mags & learning in the process that it is just as hard to get your money from them as it was from some of the underground companies. Art vs money. Will we ever have a world where we can just do what we do without having to worry about a lot of extraneous things? I doubt it. Anyway, to keep you up on what the artists are doing: Greg Irons has a full page in COQ 2. Jay Lynch is doing spot illos for the "Rushes" section of GALLERY where Skip Williamson is art editor. Skip has done a nice two-page review of Justin Green's BINKY BROWN MEETS THE HOLY VIRGIN MARY in January ish, one which indicates that GALLERY knows that a lot of us buy PLAYBOY for "Annie Fanny" and PENTHOUSE for Embleton's "OH, WICKED WANDA." I don't see why Skip felt he had to praise Justin at the expense of a lot of other artists, but that is what happens when you write comparatively. Some people are likely to be upset with Williamson's put-down of S. Clay Wilson's "boring, sexist, and blood-soaked demons that pretend at comic art"& if so they might drop a note to that cartoonist/writer at Gallery, 936 No. Michigan, Chicago, Ill. 60611. That January issue contains a rare photo of Dan Clyne, the young artist who did HUNGRY CHUCK BISCUITS. His particular erotic fantasy is on page 93. * * * Cover of CREEPY 60 is by Richard Corben. His color story this month is "The Hero Within" with a script by Steve Skeates. Corben got the Warren award for Best Artist/writer of 1973. All the hype written about him in CREEPY ignores the fact that the bulk of his work has been done for the undergrounds. But that's New York for you. As Lee Marrs said upon her return from Fun City, "They seem to think undergrounds were a fad that happened around 1969 and then just disappeared." Lee is illustrating some how-to sex books for children to be published by Straight Arrow Books late this year. She did the cover for WIMMEN'S 3, which should be on sale about now.* * * Yes, there is a third issue of Guy Colwell's THE INNER CITY ROMANCE COMIC. It's hand-painted. Guy had a showing at the Good Times Commune on December 28, the first of its kind. This ought to be done more often. Seeing original art gives one a feeling that never comes from the reduced pulp printing. * * * CHANGES (P. O. Box 631, Cooper Station, New York, N. Y. 10003) has a comic supplement in Dec., 1973 ish. Article by Mark Estren is "Crumb & Pals. Vs. Everybody." Interview between Joel Siegel and Will Eisner. Eisner's been basically pro-ugs since he did the SPIRIT reprint trip with Denis Kitchen. Some of his comments: "In his recent stuff, Crumb has become very, very good. He's begun to say something to all of us rather than just his little inner circle (Eisner refers to HOMEGROWN, done in 1971). See, what was so exciting about the underground was that for the first time in history there was an opportunity for any kid to get published. You give your stuff away. You do anything just to get in print." Eisner has, of course, taken his SPIRIT out of the underground and is doing a new magazine for Warren. * * * * * * * * PREVIEWS OF COMING ATTRACTIONS- - - - Harold Hedd turns out to be gay in ALL CANADIAN BEAVER, a comic reprinted by Last-Gasp. WIMMEN'S 3 is a fun and games issue & features several new artists. ETERNAL is more of John Thompson's mysticism. L. A. COMICS 2 is a crime issue. (L. A. from P. O. Box 25896, L. A. Ca 90025--65¢) And these pictures are by GRISLY, all from his incredible graphic adaptation of Philip Jose Farmer's IMAGE OF THE BEAST. FREAK BROS 3 next. C.G.



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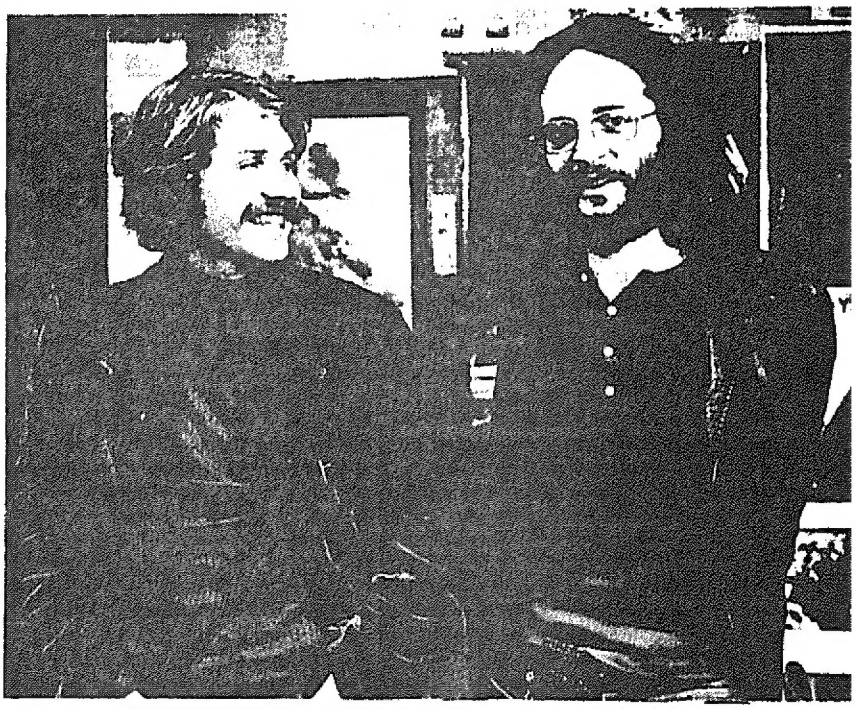
Well, your long wait is over because A YEAR PASSES LIKE NOTHING WITH THE FABULOUS FURRY FREAK BROTHERS is at the bindery in San Francisco at this moment and should be in your hot hands by the time you get CW. What's Shelton into? He's going on with the ly pages and keeping the faith. With Crumb, Griffin, Moscoso, Spain, he's in ZAP 7, and what you may not know about is ZAM. While everyone was in the area getting ZAP out, they sat down and jammed awhile; result was ZAM, which will be published as a snatch-sized comic. Gilbert has drawn a new WONDER WART-HOG story for the book. Because the WART-HOG anthologies are being printed by different companies, #3 will be out before #2. Both ZAP 7 and WW #3 should be on sale while you read this. At RIP-OFF PRESS, the upstairs has been remodeled. Jaxon is working on illustrations for a book on American Indians to be published by Bellerophon. Rip-Off did the t-shirt which will be your ticket to this year's Berkeley Con. The Con will be held from April 17-20 at UC's Pauley Ballroom. Information on the affair: Joe Vasquez or Nick Marcus. Joe at (415-642-7477). By mail, Berkeley Con/SUPERB/UC Campus/Berk. I've been asked to coordinate a panel and my guests at this point include Lee Marrs, Larry Todd, and Mike Freidrich. Others who are interested should contact me. In July (26-28), I will coordinate a weekend program on American comics past and present through UC and am interested in discussing the event with any artists or fans who would like to partici-

Shelton and Fabulous Furry Freak Brothers

pate. I would like as much variety as possible in the program and intend to rent a number of animated films and to show numerous slides of Golden Age art. A flyer on the weekend will be at my table at the Berkeley Con. . . . MEEF 2 is out (See info and background below). Other new books include: IMAGE OF THE BEAST (first 75¢ B/W ug.) and WIMMEN'S 3 from Last-Gasp/P. O. Box 212, Berkeley, Ca.; TRUCKIN'2, TALES OF THE SPHINX 2 from Print Mint, 830 Folger, Berkeley, Ca. From Canada, ORB MAGAZINE #1, 31 Albany Avenue, Toronto, Ontario, a lot of nice science fiction work by artists like Stan Berneshe, John Allison, and Paul McCusker. . . . Straight Arrow's A HISTORY OF THE UNDERGROUND COMIX is taking shape. I did the annotated bibliography. The book will contain a comprehensive list of all known ug publishers at time of publication. Cover by Rand Holmes, the book is a semi-memoir by New Yorker Mark James Estren, and you'll probably see parts if not all of it at the Con in April. . . . this, from David Tatelman in Washington: "It's easy to think that the world is saturated when you live in Berkeley, but comix have yet to realize their potential everywhere else." I think that's true. People who have known about Crumb and Shelton for a long time due to their national exposure are now beginning to find other cartoonists of interest, and it's likely the demand for comix will increase in the next few years. . . . When you think of animation, you think of cartoons on film, but John Lion's Magic Theatre in San Francisco (1572 California Street) is doing a cartoon



FRED SCHRIER and Dave Sheridan, creators of "Meef Comics"

NARD N' PAT'S OUT. You can get it from Cartoonists Co-op, Box 40474, San F. 94110. 65¢. Kim Deitch's new story "Scooped" will be in THE LEAN YEARS, a new comic by Seigel and Simon, the SAVAGE HUMOR boys. Kim did the cover. COMIX & COMICS will do John Pound's RONALD THE BARBARIAN when the art is finished. Bob Beerbohm tells

In mid-1969, the Overland Vegetable Stagecoach rolled into California carrying a couple of Ohio boys named Fred Schrier and David Sheridan. This dynamic duo settled down in the vicinity of Mill Valley and by October they had the first issue of *Mother's Oats Comix* zapped out of their brains and into the head shops serviced by The Rip-Off Press. The first one was a psychedelic purgative. In the opening story, Dealer McDope discovers a hole in his reality. He slides through like Alice into Wonderland and in the new world he finds that mushrooms have a lot to say if you only listen to them. Back in the real (?) world, he discovers that reality is no longer what he thought it was, an insightful experience not at all alien to those of us who lived those late '60s. Sheridan and Schrier were dealing with levels of reality few cartoonists had attempted in their graphics.

Late that year various artists had begun

on stage. Written by Michael McClure under the influence of ZAP, it features a very Wilsonesque dyke as well as characters like Shitfers, Penguins, and naked tap-dancing stars. McClure has been doing stage cartoons since THE BLOSSOM in 1969 and this one is the first of what he calls The Purple Hero Cycle. Because the hero is a flying purple cock and balls. . . . Down in Seal Beach, John Aulenta is working on PARADISE COMICS . . . To edit WIMMEN'S 4, Shelby, and did you notice that Lee's character on the cover of WIMMEN'S 3 was a nice parody of the cover of Ms. #1? . . . The cartoonist as teacher: Art Speigelman at the Art Academy on Sutter, and now Dan O'Neill at UC Extension. O'Neill has two sections of people learning how to draw the comics. The academy is beginning to notice the comics, but they usually don't know what to do with them. They began in the newspapers so do you teach them in Journalism 1? They're written in English, and they're graphic art, so should they go through English and Art Departments? So tiresome to argue about the validity of comics with people who write books about single lines of Chaucer and can't recognize folk poetry in graphic form. . . . The Nostalgic ORPHAN ANNIE is selling for $4.95 at a lot of department stores. 1974 is her 50th anniversary. Annie Fanny's only 12, but the PLAYBOY collection is back in print, too. It's $2.50. Don't you think Harvey Kurtzman ought to do something to commemorate that Golden anniversary?

me they have a new artist, too, but nobody's saying who he is or what he does yet. Bob compared him to Hal Foster! . . . In San Jose, Bob Sidebottom should have BARBARIAN 3 and CALIFORNIA COMICS 1 fairly soon. Looks like the race is on for the Berkeley Con. About a dozen new books came out for the last one. . . . L. A. COMICS 2 is smooth. 65¢ from P. O. Box 25896, Los Angeles 90025. That's it.

discuss the possibility of an ecology-oriented comic book at The Ecology Center in Berkeley. Out of those meetings evolved the first issue of *Slow Death Funnies*. Gary Arlington suggested the title. Greg Irons did the cover. Sheridan and Schrier contributed stories along with several other artists. Sheridan did "The Burgie Patrol," Schrier "Ecology Mythology." Late that year, Schrier went into the Peace Corps and was assigned to a tour of duty in Afghanistan. While there, he did "Word Salad," "Mean Mr. Mustard, the Balloon Salesman," and "The Bubble Blowers" for *Mother's Oats* No. 2 (Rip-Off Press, 1970). He completed one full book, *The Balloon Vendor* (Rip-Off, 1971), and most of his newest book, *Meef*, before returning to the states in October of 1972. Stylistically, both of these artists do a great deal of improvising and experimenting with theme, content, and structure. Their work is more surrealistic than realistic and neither hesitates to deviate from reality upon impulse. Reading their work gives one the feeling that all things, animate or inanimate, are alive and worthy of consideration. A character in *The Balloon Vendor* runs from a herd of singing vegetables. In "The Bubble Blowers," a calm, ordinary little man is shaken-up when he gets on a bus filled with dozens of men who look exactly like him.

Sheridan and Schrier delight in violating all of the conventions of the comic book form. In "Fun House," Sheridan bends and warps the normal panels of a page to suit a character's own distorted perception of reality. There may be a story line, but it is never what the reader could have anticipated.

Where did *Meef* come from?

Fred Schrier told me it came out of a can of red paint in the hand of a freaked-out sculptor in a kitchen in Cleveland, Ohio. That worthy painted *"MEEF"* all over everything, including the refrigerator.

Like most of Schrier's work, *Meef* is set in a dream world. What you think is real most likely isn't.

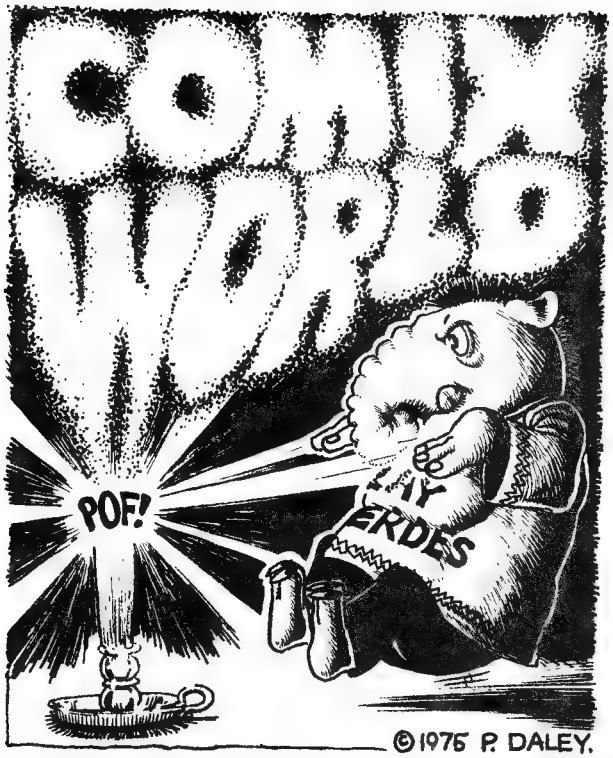
"It's not a comic book," says Fred.

"Call it people's fine art," adds Dave.

I've always known the underground comix were that.

The underground newspapers which functioned throughout the 1960's were mostly cause-oriented and when those causes ended (like the War, the Draft), so did the papers. Those that survive to the present are strange hybrid beasts, financed by the very kind of advertising they would once have rejected. These small weeklies are called sex papers or entertainment papers (hype sheets). Some exist in an in-between world, half-politics, half-sex, with a lot of other things sandwiched in. It was in the small papers like the Berkeley BARB, Los Angeles FREE PRESS, and EAST VILLAGE OTHER that underground COMIX began, and collectors are now starting to search for such rare items as GOTHIC BLIMPWORKS and ZODIAC MINDWARP. After all, a collection of the work of Greg Irons is not complete without his Berkeley TRIBE covers and the Vince Shazam material originally published in the short-lived San Francisco ORGAN. If you are collecting the art of Trina, you'll be looking for the 15 issues of the women's paper, IT AIN'T ME BABE, produced by the collective of the same name in 1969-70. Maybe you just got into the ugs and you don't even know about John Bryan's THE SUNDAY PAPER, precursor of the current S. F. PHOENIX, which featured four-pages of full-color ug funnies. It ran 7 issues, before John ran out of money. The comic sections are still available from him. Write to PHOENIX, 79 Beaver St. San Francisco, Ca. Fans of Dave Geiser and Willy Murphy will be glad to hear that both the artists are doing regular strips for PHOENIX. There have only been a few books on the underground press so far and most of them by people who were not part of the trip; i.e., grad students doing theses. I'm thinking of Glessing's THE UNDERGROUND PRESS IN AMERICA, and Lawrence Leamer's THE PAPER REVOLUTIONARIES. No doubt more scholarship will be done on this period in the next few years, but it is not going to be easy. Few libraries kept any of this material. Most of them did not even subscribe to make it available to their readers. Those scholars who decide to hunt down the papers are going to find a lot of frustration ahead of them. The papers are gone and the people who produced them have dispersed. A whole decade of unique and innovative American literature lost because it went against propriety and the journalistic mainstream. The funnies fared better than the rest of the papers, because the cartoonists kept their originals and reprinted most of them at a later time in comic book format. Nearly all of the known ug cartoonists today published their early work in the BLIMPS or YELLOW DOGS. . . . So what's happening? Well, there may be a renaissance of tabloid comic art coming up. The Berkeley BARB is running more panels and strips these days, and ROLLING STONE for March 14, 1974, has a strip by Rand Holmes. ZENGER, the San Francisco State College paper, did an interview and cover spread on Ted Richards in February. I ran into Ted when he was getting stats of the new material at Rip-Off Press. The new work is called EZEKIEL WOLF, and it's to be a long, graphic novel. We talked about the Straight Arrow History of UGS (COMIX WORLD 6) and Ted said, "It's funny all these anthologies coming out. The best of the underground artists. They're writin' guys off who aren't even 30 yet." Ted's right. What it is is an extension of the New York attitude that the ugs were a sixties fad which died out. It's a logical idea when you consider the competitive aspect. Marvel wants everybody reading SPIDER-MAN, not DOPIN' DAN, and if any ug artist gets any action on the East Coast it's likely to be because he's being promoted by Eastern companies that want to sign him up. Information on the East Coast is limited to the straight comics, and one of the main reasons COMIX WORLD was started was to get out the info on the ugs to those who couldn't get it elsewhere. When COMIXSCENE first started, I sent a proposal for an underground column to the editor. I not only didn't get a reply, but my material was ripped off. An article on horror promoted Richard Corben and ignored Greg Irons, Jaxon, Charles Dallas, Spain, Rory Hayes, as well as trips like SKULL, REAL PULP, TALES OF SEX AND DEATH, INSECT FEAR, and the whole underground EC revival trip. COMIXSCENE (now MEDIASCENE) is Jim Steranko's personal hype-sheet, and while Undergrounds are listed on his masthead, the past three issues have had no information on them. THE COMIC READER is in the

same category. Detailed descriptions of the latest banalities of the HulK and The Thing are given, while a single page is alloted to the ugs. When Menomenee Falls took over the READER, I wrote to Jerry Sinkovec to offer him up-to-date coverage on the ugs, and like the rest of the East Coast trippers, he didn't have the courtesy to answer me. It's pretty clear that the artists and writers on the West Coast are going to have to develop their own media scene. Those who get their news from the East are likely to feel that nothing is happening in the undergrounds when the truth is they are just beginning. The second Annual Berkeley Underground Con is coming up on April 17-20 at Pauley Ballroom on the UC campus. It's $5.50 in advance. Tables go for $25 (3 x 6'). Ads are $25 for a full page, $15 for a half page and copy is due by March 15. Guests include all of the major underground artists and a number of overgrounders as well. Films include "Juliet of the Spirits," "Dumbo," and "The Seventh Seal." There will be workshops and drawing sessions and discussions as well as an original art show. Over 4,000 people showed up last April (and, in case you're a VIVA reader, Shel Dorf had nothing to do with the Berkeley Con, which, naturally, was not held in San Francisco--Shel does the San Diego Con. VIVA's editor oughta know that.). Send your bread to BERKELEY CON/SUPERB/ UC Student Union/Berkeley, Ca 94720. Call 'em at 415-933-3667. Even Mel Blanc is coming! . . . Watch for MEEF 2 this week (March 1).. . . Jay Lynch's NARD N' PAT is out. Jay tells me he finished it January 25th. That's for you historians. . . . 39¢ to Chick Productions, Box 662, Chino, Ca. 91710 gets you CRUSADER COMICS #1 by Jack T. Chick. . . . Comics and Comix, 2512 Telegraph in Berkeley will publish four books this April: John Pound's RONALD THE BARBARIAN Jack Katz' THE FIRST KINGDOM, Pinkoski's SPACED, and Tom Bird's BARBARIAN KILLER FUNNIES. . . Trina has a story in THE LEAN YEARS. Her GIRL FIGHT 2 will be published by The Print Mint in April. She's been teaching a comix class in junior high and has said she'll lecture on "The Image of Women in the Comix" for the Comics Conference I'm coordinating for UC Extension (55 Laguna, S. F.) July 26-28. Tuition will be about $50 and you'll get two units of credit in ENGLISH!! COMIX WORLD will have a table at the Berkeley Con. Stop by. If you haven't already SUBSCRIBE. $2.50 year. Check to Clay Geerdes/915 Indian Rock Rd. Berkeley, Ca 94707. For complete set of back issues, send an extra dollar to cover costs and mailing. You need some specific info, write and ask. *******



In the Bay Area, animated black and white cartoons may be seen at Intersection, 756 Union St, San Francisco; at Renaissance Rialto, 841 Gilman St., Berkeley, Ca, and often at Pacific Film Archive in Berkeley. For antique mags I recommend The Magazine, 839 Larkin St S. F. As the most complete chronology and bibliography for comic students, see Reitberger/Fuchs: COMICS: ANATOMY OF A MASS MEDIUM. Query CLAY GEERDES re lectures, programs, or workshops.

The serious student of comic art, whether he thinks of himself as a comicologist, panelologist, triviologist, or hard-core nostalgia freak, must consider the social context in which his subject matured and developed. Comics were free when they first began in the 1890's, because no formulae had been established for them. Luna Press, Box 1049, Brooklyn, N. Y. 11202 has made available two important books on our subject. One is Coulton Waugh's The Comics (1947), the other a compilation of the early work of Royston Crane by Gordon Campbell and Jim Ivey, WASH TUBBS: THE FIRST ADVENTURE COMIC STRIP. What one gets in Waugh is the flavor of the early period. The dates and the facts are there, but more important is the tone and the attitude, the optimism and warmth through which they are presented. The Comics tells the story of the first group of successful cartoonists, strip artists like Harold Gray, Elsie Segar, Roy Crane, Milton Caniff, and Hal Foster who were able, via syndication of their work, to become millionaires. The same would have been true of the underground artists of the late sixties had they received pay for their work, but the Underground Press Syndicate worked in a different manner. It was designed to circulate free information and to help small papers get started. As a result, any story or comic strip which appeared in any one paper could be reprinted free by all of the other members of the syndicate. This system made young artists like Robert Crumb and Gilbert Shelton famous, but hardly rich. The politics and the social milieu were different in the two periods and the goal of the strip artists was to find a successful formula, sell it to the syndicate (formed in 1913), and become as rich as Chic Young or Chet Gould; the goals of the underground artists varied, but few would have said they wanted to find successful formulae and get rich.

The WASH TUBBS strip reflects the values of Crane's time. In the early days (It began in April, 1924) when it was a gag strip, the women were strong. Characters like Tango, the tiger tamer, dominated the strip and men were frequently depicted as physically small. Wash Tubbs always makes me think of Louisa Alcott's Little Men, a novel which reflected the Victorian conception of children as miniature grown-ups. Wash joins a circus and the strip develops into a new area when he is hurt by a tiger. In the hospital, the readers begin to worry about him as they did about Annie (which began the same year and probably has as much claim to being the first adventure strip as Tubbs) and the suspense is on. The student of strip art ought to study this book carefully. It's $6, nicely bound, and the Waugh history is $5. Those of you who are interested in the serious study of comic art may keep up on all recent courses and programs and publications via COMIX WORLD.

1-28-75

CLAY GEERDES
915 INDIAN ROCK ROAD
BERKELEY, CA 94707

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A complete set of back issues is $3.00. This includes the first 20 newsletters.

Clay Geerdes' Comix World

MEEF 2 is all Fred Schrier. A nice head comic. Lot of visual trips. In "The Electronic Music Concert," today's audience is confronted with the music of the future. Fine satire. Other nostalgic themes include Theatre of the Absurd (1960), and Zen (late fifties). This comic is a reflection on the past, & does not contain any contemporary references. The artist was in the Peace Corps in 1970-72 & did not see the end of the 60's the way those of us who lived here did. MEEF is 24 pages at 50¢ (like Lynch's NARD N' PAT), but this is not the burn some say it is. ZAP 7 has come out at 75¢ and ARMAGEDDON 3 at $1. We can expect all prices to be higher this year as inflation hits the comix along with everything else. We can expect a lot more nostalgia as well. The new ZAP is nothing new to regular readers and with the exception of Crumb's material it has a depressing tone throughout. The heads of the artists seem to be in different places now and, to me, the spirit of the book has been lost. I think if Crumb had had his way back in the beginning, ZAP would have become an anthology of the best art in America, but his desire to let a lot of new artists into the trip was vetoed by others and he wasn't into hassling about it so he split after three issues and did his books on his own, spreading them around to all of the companies. The story is all contained in an interview published in the first issue of INSIDE COMICS & I won't rehash it here. . . . The reprint of ALL CANADIAN BEAVER COMIX is out from Last Gasp Eco-Funnies. It's comic sex and anti-repression (all of the comix have been supressed in Canada, which has upset cartoonists like Rand Holmes.) & contains work by Rand Holmes and Brent Boates. The Holmes material stars his Harold Hedd. I talked to Holmes last week and saw the finished art for the cover of SLOW DEATH 6, a nice science fiction trip which will remind you of Wally Wood. Rand's story, "Raw Meat," originally scheduled for SKULL 7 will run in SD 6. His next story concerns a female barbarian who, he says, will go beyond Mike Royer's Anniki (HIGH ADVENTURE). This is the one for Bob Sidebottor's BARBARIAN 4. Trina has agreed to do 10 pages for the same book. Her GIRL FIGHT 2 comes out in May. Bob says BARBARIAN 3 and CALIFORNIA 1 are due out this week (March 30) so if they aren't, drop him a note at 73 East Fernande in San Jose & ask him why they aren't. He loves mail.

STAR REACH #1 is the beginning of an alternative trip for Mike Freidrich, and it might help some of the Marvel artists to get out of their rut. A few intend to try it, evidentally. The first issue has art by Jim Starlin and Howie Chaiken and Steve Skeates. Mike got the backing and formed a company to produce the book, which will become a series if #1 sells. . . . There is a rumor floating around that Marvel Boss Stan Lee has been discussing the production of a Marvel "underground" with Denis Kitchen of Krupp. . . . Michael J. and Shelby are working on NET PROFIT, which is one aspect of a larger project designed to save the remaining whales and dophins from extinction. Seems tuna fishermen often catch dolphins in their nets & just kill them and dump them rather than trying to put them back into the ocean. There's an eco-bummer. . . . A new one by S. Clay Wilson soon. It's called PORK. . . . Comics continue to infiltrate the academy: Thomas Inge is teaching a course on American Comic Art at Virginia Commonwealth U. (3/21-5/9). Art Speigelman is teaching at the Academy of Art on Sutter in S. F. Trina has a course going at Everett Jr. High, and Lee Marrs is at Laney two nights a week. My own seminar on the History of American Comics has been approved by the English dept. at UC. July 26-28. Guest speakers include: Dick Lupoff, Don Ault, Trina, Shelby, Lee Marrs, and Tom Andrea. . . . .

NOTE TO FANS:

PRICES ARE ALL GOING UP. WHEN YOU SEE THE STICKERS ON YOUR COMIX, THEY WERE PLACED THERE BY THE PUBLISHERS. IF THERE IS MORE THAN ONE STICKER, IT MEANS YOUR HEAD SHOP IS OUT TO MAKE A BIGGER PROFIT. SOME STORES MAY STICKER COMIX NOW IN PRINT. IF YOU KNOW WHERE TO GET ANY 50-CENTERS, BETTER GRAB THEM FAST.

Because underground comix do not have letters columns, the books tend to be a one-way form of communication, and the only way anyone can find out what others are thinking about the fantasies in them is to read the occasional articles which appear in fanzines or underground papers. Believe me, there is a lot of public feeling about the ugs; it just doesn't appear in print, and that's only logical given the attitude of the media toward comics in general. We're in 1974 now, and there is a new readership for the ugs which never saw the psychedelic world which stimulated the acceptance of ZAP. For the new reader, "head comix" are strange territory. I lived on Ashbury Street in the Haight from 1965-68, and I remember the way people reacted to the art then. We would see the latest Wes Wilson or Mouse-Kelly poster for the Fillmore concert of the week and we'd stand in Mnasidika or Wild Colors or In-Gear or the Blushing Peony Skinnidippin or in the Psychedelic Shop run by the Thelan brothers and we'd just try to figure out the letters. On acid or speed the meaning of the art was not in question; it was clear. The San Francisco ORACLE (born Sept. 10, 1966) would appear on the street sometime during the week and it would be covered with head art, the incredible design work done by artists stoned on speed. Only a few of the poster artists turned to comix when the poster trip began to wane in 1969, guys like Jaxon, Shelton, Irons, & Rick Griffin to name a few; the others went into advertising or left the Bay Area to do other things. Living on the street at the time, we saw the art evolve from posters & ads in the up papers into comic pages & finally into comix, and the comix we were reading then were drawn by Joel Beck. He did three: LENNY OF LAREDO, MARCHING MARVIN: THE RED WATCHES, and THE PROFIT. The Print Mint published them.

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THE LAST COMIC BOOK

CLAY GEERDES

Call him Barney. Steele is his last name. The man of steel. A reincarnated Jack London moving around the earth looking for his center. A friendly, fast-talking Scorpio (November 6, 1938) who wears black leather jackets and drives a big gray monster of a Buick. In his novel in progress, he's out to breathe some new life into superheroism. "In my book, the bad guys get killed and the hero and heroine come out winners in the end." Hemingway, Hammett, Chandler, Stout, Macdonald and Steele.

"Oh, you're the deep sea diver from Texas," said Michele Brand.

We were at Roger Brand's apartment in the Mission district. Barney was reading Brand's originals for the second issue of *Tales of Sex and Death*. We drank some beer and talked about the EC Convention held in New York last month. Barney's initiation into the world of Underground comix and the intricate network of artists and publishers now located in the Bay Area.

Steele was born in Hamilton, Ohio. He went to Hamilton High where his homeroom teacher tried to straighten him out at the age of 14. Seems Barney had drawn most of his *Armageddon* book in pencil and was showing it around when the teacher decided to lay a little heavy puritanism on him. He confiscated the art and knocked the young artist around — yeah, rural teachers get off on treating their students like they are apprentice recruits in a military training camp.

Which Barney was, but not until 1961 when he was in San Diego training to be an underwater demolition expert (those are the frogmen, the guys who de-fuse the mines like those that are now floating around in Haiphong Harbor). He split from high school early and by 1958 he was in the Merchant Marines as an able seaman doing a tour of the Far East. He did some drawing and painting while he was at the base in Coronado (where the UDT School is located), but no lucrative offers were coming in for his art so he decided to take a commercial diving job in Louisiana. That was 1966.

"What we did was perform services for offshore drilling operations for the oil companies. It wasn't a Jacques Costeau thing, either. The complete opposite. A lot of dirty work."

"I can dig it," I said, my own memories of mucking tanks on a tanker back in the late '50s being about as gross as a panel of *Deviant Slice Funnies*. "Did you have all your own gear?"

"Most of it. I had a hose, wet suit, radio, and a mask."

"Are they still doing a lot of offshore drilling?"

"You better believe it. The crewboat rides are getting to be six and seven hours long. Hell, the oil industry pulled Louisiana right out of the stone age and put them in the 20th century."

"Did you ever find time for any college work, Barney?"

"In 1966, I tried a semester out at College of San Mateo, but I blew it off, man. Just wasn't my scene. Nothing there for me at all. I had one good life drawing class from a man by the name of Appleton. But all that Political Science and English was just a big pile of shit as far as I was concerned. I bought my own books and went to Seattle."

"Why Seattle?"

"It was a new place. I hadn't been there before. I did a lot of reading and studying there."

"What did you read?"

"Aristotle."

"What? His *Nicomachean Ethics? Politics?*"

"A lot of different things. I was really impressed with his theories about art. He said 'Art completes what nature is unable to finish.' I was always impressed with that line."

"What else did you read?"

"Lot of Ayn Rand, Spillane, London. London blew it on all his heroes in the end. Destroyed all of them."

"Himself, too. Ironic the way London died. He counted out exactly the number of sleeping pills it would take to kill him. Had it all figured out on a slip of paper that was found by his body. Not what you would consider an heroic way to die. His autobiographical character, Martin Eden, drowned."

Barney identified with London in a lot of ways. London did a lot of shitwork to support himself while he was writing. In Seattle, Barney kept his economics together by pulling chain in a lumber yard, loading cargo as a longshoreman, and he even worked for a while as a powdermonkey in an explosives yard. In 1968, he took an ammunition run to Vietnam in the Merchant Marine in Seattle. 1969 found him in Anchorage, Alaska, still following the call of the wild. There he had a good studio and he was painting full-time. "That was the leanest mother-fuckin' town you've ever been in, man. It was an all-night town, the kind of place where you can go out at four in the morning and throw down a cup of coffee." No doubt Barney was remembering being a teenager in rural Ohio where they roll up the sidewalks about ten in the evening and starve all the night people to death.

Later in 1969, Barney came to San Francisco and rented a studio near 14th Street. "I was beginning to concentrate on my craftsmanship by then. I turned out a lot of really good mistakes when I was there." But the money still wasn't coming in. Barney had worked at a foundry for a while, but he didn't want to get into that again, so he took off for Louisiana and got into his wet suit again. In 1971, he was diving off the gulf down in Texas, and it was about that time that he began to get *Armageddon* into shape. While he was in New Orleans bumming around one afternoon, he found the addresses of some of the comic book companies in a local head shop. He had nothing to lose by sending out some samples of his work, and one of those samples got him an encouraging letter from Bert Varga of *Last Gasp Eco-Funnies* in San Francisco. Finding a possible market for his art was an upper for Steele and he had finished drawing *Armageddon* by April of 1972. A less restless artist might have mailed his work, but not Barney. He packed it up and hand carried it to the company.

Armageddon was an unusual book. For one thing, Steele drew the original on vellum with Pelikan ink, using brushes and rapidograph. Not being a grad of Pratt or any other art school where he would have learned certain standard techniques about graphic art, Barney was an innocent. But not for long, because he met Larry Todd and a number of other artists who were glad to teach him. In the Bay Area among the underground cartoonists, there is a great deal of camaraderie and sharing. The artists know one another and they know how they differ from one another artistically. They are all influenced by the masters of the craft like Jack Davis, Jack Kirby, Wally Wood, Karl Barks and Walt Kelly, but there are a lot of local influences, too. A couple of artists can be political opposites and still relate to one another's artistic styles and forms of graphic presentation.

Armageddon is Barney's first comic. The lettering is rough, and the book has more dialogue than necessary, but the style is something new to the undergrounds. Steele's hero Harlan (a name, which, he tells me, is common in Ohio where he grew up) is a Philosopher-King and his mate Ruby is everywoman. Their relationship is a strange one and it is going to outrage some people and delight others.

We stopped by one afternoon to see Jaxon and show him the book and one of the first things Jaxon noticed was that Barney's characters were drawn so that the veining in their arms and legs was prominent. Few cartoonists draw veins and looking at Barney's pages one can see that they add a sense of reality and dimension to his figures. His models? Well, he used a lot of muscle magazines. "Those old beefcake mags are great on muscles. *The Ring* is good, too." Fighters go through dozens of poses, giving as many views of the muscles as an artist needs. Some use photographic morgues. When Jaxon and Beatrice were in New York visiting with Al Williamson, he showed them some of his polaroid shots. Good idea. Take the shot and use it as a basis for the panel. Later on in the day when I was looking at Simon's copy of the second E.C. folio, I could see that most of the panels had been drawn from photographs.

At The Comic Book Store, Gary Arlington looked over the copy for *Armageddon*. "It's good," he said. "It's going to sell well." He went on to give Barney some advice about his drawing.

Steele is already into the second *Armageddon* now and later on this year he hopes to finish his novel. The book came out under the new Last Gasp title, *New Underground Comix*, and the second issue will probably appear in the same series.

Because underground comix do not have letters columns, the books tend to be a one-way form of communication, and the only way anyone can find out what others are thinking about them and the fantasies they contain is to read the rare articles which appear in fanzines and ug papers. There is a lot of public opinion and a wide variety of feelings about the comix; it just doesn't appear in print. That's logical, given the attitude of the national media toward comics in general. In 1974, there is a new readership for the ug comix, one which did not see the psychedelic world which not only gave birth to ZAP and MOTHERS OATS, but stimulated their acceptance. "Head Comix" are virgin territory to the newcomer. I lived on Ashbury Street in the Haight from 1965-1968 and I remember the way people used to react to the new art. They came to the street in their station wagons and walked along with their kids checking out the latest Wes Wilson rock poster, trying to read those cryptic letters & find out what was going on at the Fillmore that weekend. The boutiques stood out in those days because of their names and their colorful facades. Mnasidika, In-Gear, Wild Colors, Blushing Peony Skinnidippin, and the Psychedelic Shop were just a few. Folks stoned on acid or speed had no trouble reading the posters and for them the tourists were the "straights," and they were fair game for any hustle. The posters that were put in the boutique windows appeared in the ug papers as ads. The first San Francisco ORACLE came out on Sept 10, 1966, and by today's standards, it was a wretched tabloid, but subsequent issues contained art by Rick Griffin and others and are prized by those who have collected and taken care of them. Only a few poster artists shifted to comix when the ballroom scene waned--Jaxon, Irons, Griffin, and Moscoso to name a few. The comix in 1966 were done by Joel Beck. He did Lenny of Laredo, Marching Marvin: The Red Watcher, and The Profit during the period. His early art appears in Cal's Pelican.

COMIX WORLD #9. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. $2.50 for 12 iss.

It was Beck who was well-known during 1966. Crumb had some Head Comix in print and everyone saw the pages reprinted in Berkeley BARB, but no one had tuned in on Crumb's name yet. Shelton was doing Wonder Wart-Hog in LA and it would be a couple of years before the first Freak Brothers page would appear in the LA FREEP. What I saw in many houses around Haight were Joel's Fantasy posters and the controversial Daisy Duck. Acid was still free and it was a time when hip was developing a language and life-style. People costumed themselves out of second-hand stores and strolled along playing out new identities. There were no street craftsmen selling things as there are in '74. There were a lot of guitars, tambourines, Jew's harps, recorders, and people who had no musical instruments were prone to drive us all insane by beating out the rhythms in their wrecked minds with beer cans. The Haight was noisy and colorful and incredibly stimulating, the anti-thesis of the repressed, post-McCarthy, lockstep Eisenhower fifties. The lid went back on when acid was made illegal in October, 1966. This converted all those streetfolks into instant criminals and the police came along and we were on the way to the seventies. Young folks still make the pilgrimage to the Haight. They walk down that torn and tattered skidrow and wonder where it all went & if it ever really was. If you've read Crumb, you know he was always skeptical about the Love Generation. I think he and Bob London (in Dirty Duck) captured more of the flavor than most ug cartoonists. When you consider 1974, it's a miracle all that good stuff got published at all!

MEEF 2 is all Fred Schrier. A nice head comic. Lot of visual trips. In "The Electronic Music Concert," today's audience is confronted with the music of the future. Fine Satire. Nostalgic themes include Theatre of the Absurd (1960) and Zen Buddhism (fifties). This comic is a reflection of the past and contains no contemporary references. The artist was in the Peace Corps in 1970-72 and did not see the end of the sixties the way those of us who lived here did. MEEF is 24 pages at 50¢ (Like Jay Lynch' Nard 'N Pat). Zap 7 has come out at 75¢ and ARMAGEDDON 3 at $1. We can expect all prices to be higher this year as inflation increases. Expect more nostalgia, too. The new ZAP is nothing new to regular readers, and, with the exception of the Crumb material, it has a depressing tone throughout. The heads of the artists seem to be in different places now, and the spirit of the early ZAPS is gone. I think if Crumb had had his way back when it began, ZAP might have become an anthology of the best comic art in America, but his desire to let a lot of new artists in on the trip was vetoed by S. Clay Wilson and others and, since he's not the kind of person to hassle, he just split after three issues and did titles of his own, spreading them around to different underground companies. The story is contained in the first issue of INSIDE COMICS so I won't rehash it here. * *

Last Gasp Comix has reprinted ALL CANADIAN BEAVER COMICS #1. It's funny sex and anti-repression. All of the comix have been repressed in Canada. BEAVER contains work by Rand Holmes and Brent Boates.

PELIKAN DEC. 1965. p. 11.

COMIX WORLD. Copyright 1975. Clay Geerdes, 915 Indian Rock Road, Berkeley, Ca 94707. 7-22-75.

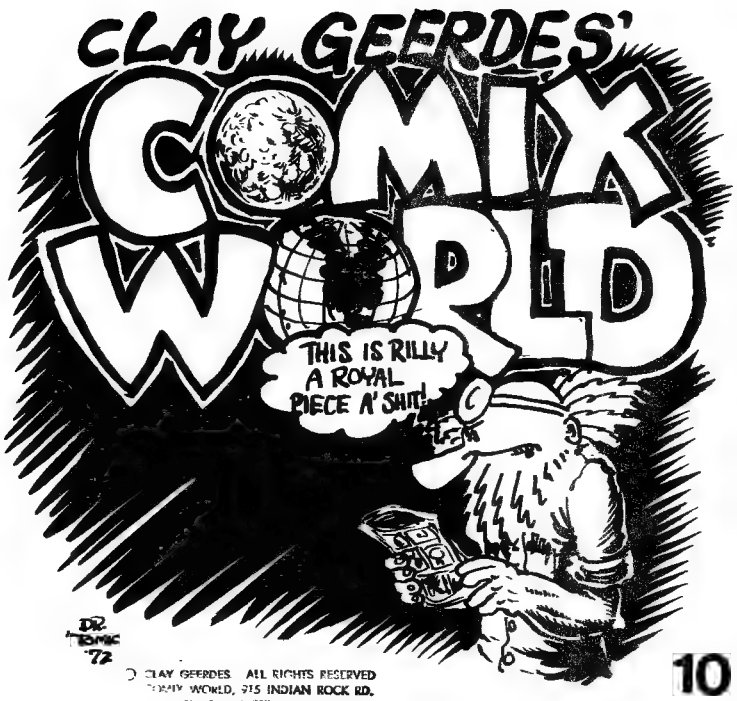
The Cheech Wizard has ascended to the astral regions. Vaughn Bodé was found dead in his room at his brother's house in Oakland, California, on Friday, July 18, 1975. Vince Bodé returned home, found Vaughn's door locked, got no answer, and broke in to find the cartoonist had been strangled to death by a device he used during meditation. A leather cord was supposed to pull tightly around the throat up to a point and then release. Bodé had used the mechanism four times previously. The fifth time some of the cloth straps caught and he was killed. A small funeral service was held at the Bodé home on Tuesday, July 22, 1975. Present were immediate family and a few close friends. On top of the closed coffin was a small statue of Cheech Wizard. The motorcade went from Oakland, Ca., to Colma, Ca., where Bodé was cremated and buried. Vaughn was 34 on the day of his funeral. One who took his astrology seriously, he would have considered it significant that the moon was full in Scorpio on the day of his death. I met Vaughn Bodé only 3 times, the first when he did his Cartoon Concert at the second Berkeley Con in April of 1974, the second at a party, and the last time I saw him was in Hamburger Mary's in San Francisco just after his return from Europe where he had been honored in Lucca, Italy, and Paris, France. Bodé was born in Syracuse, New York, July 22, 1941 at 2:22 in the afternoon (He says in "Confessions of a Cartoon Gooroo!"). He was four when the A-bomb when off over Hiroshima, twelve when Sputnik I was launched in 1953, twenty-six when the Anti-War movement picked up speed in 1965, and thirty-one before he dropped his first acid (if he's being truthful when he says Schizophrenia was his first post-acid book). Bodé attended Syracuse University in the mid-sixties, graduating with a B. F. A. While there, he roomed with Larry Todd. Leaving college, he moved to Woodstock, while Todd came to San Francisco. Bodé was a frequent contributor to fanzines, and a prolific artist at all times. He edited the first two issues of The East Village Other's tabloid Gothic Blimpworks where he gave artists like Trina Robbins their first opportunity to appear in print. At the same time, he contributed regular work to Cavalier (Deadbone Erotica, collected by Bantam in 1971). His Sun Pot was serialized in Dude in 1973. That year he sold seven books to The Print Mint in Berkeley, six of them to run as Junkwaffels, the other a reprint of The Man (drawn in 1966). Four of the Junkwaffels have been published to date. After he began to perform his Cartoon Concert, a show consisting of Vaughn projecting his panels while characterizing his lizards and machines with unique sound-effects, he started to move in several directions with his material. A puzzle was done by International Polygonics in New York. Some t-shirts were printed as was a nice hardback of his Deadbone material, and an animated movie was being discussed.

Bodé saw himself as a cartoon messiah and it may or may not be ironic that his death took place when he was 33, the traditional age when Christ was crucified. C.G.

"THEIR PRIMITIVE MINDS COULDN'T ACCEPT THE TRUTH"

-CHEECH WIZARD

VAUGHN BODE 1941-1975

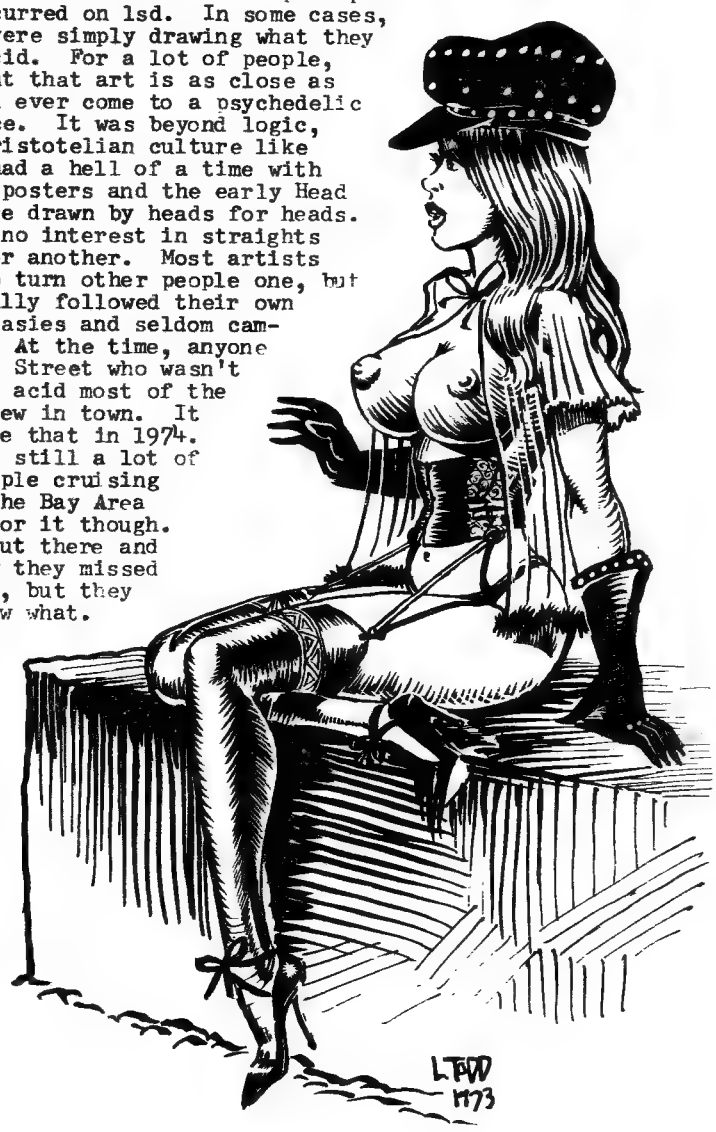


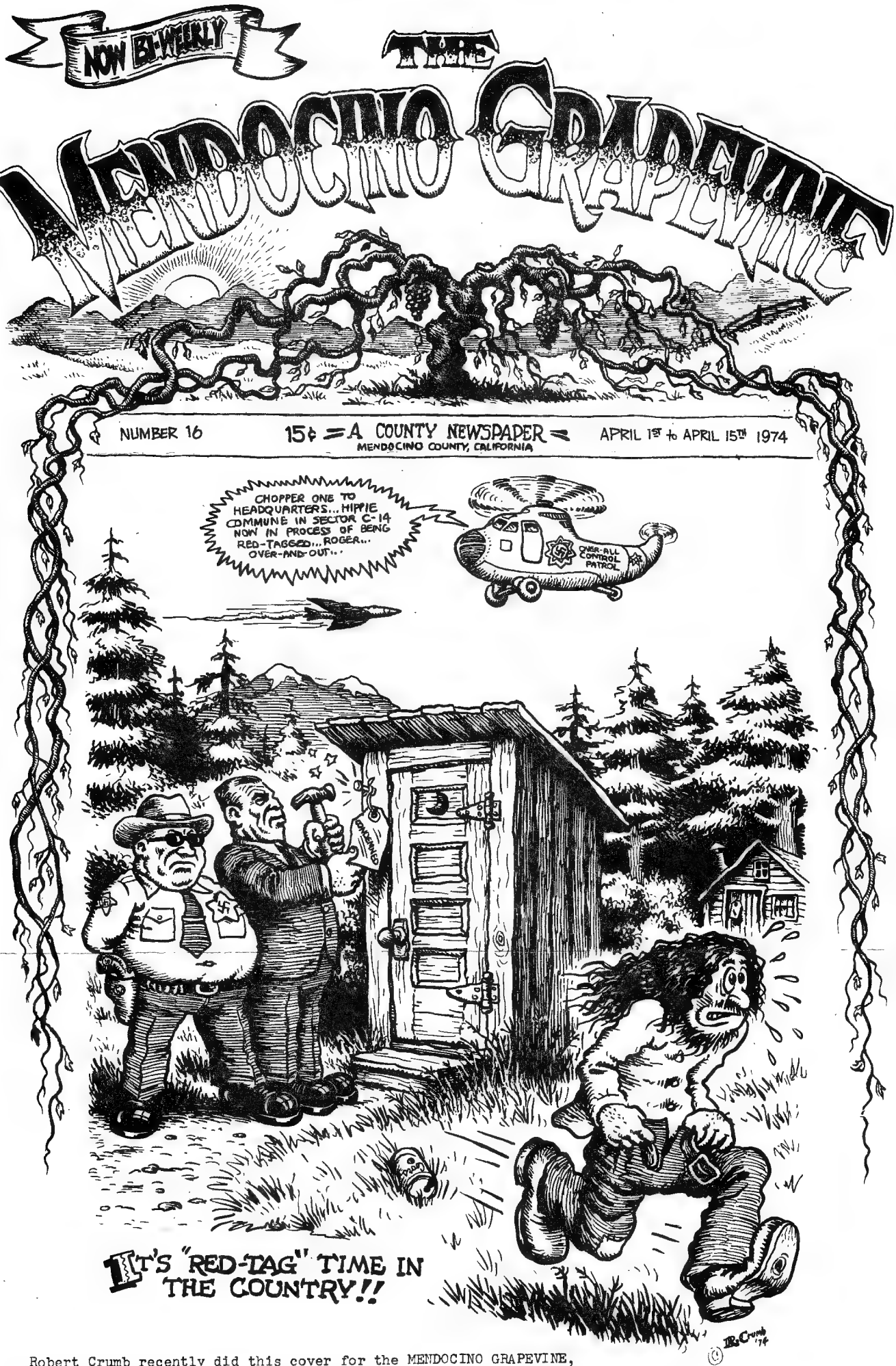
The first issue of Bob Sidebottom's CALIFORNIA COMICS hit the stores first week of April. It features John Williams' "The Experience Shop," Scott Shaw's turgid confession, "I was a Funnybook Junkie," (You are, too, reader, or you wouldn't be reading this scoop sheet) and some other nice stories. Problem is, it's hard to identify who done what in the book. Makes it hard to give the artists credit. Who did that "Lord Winston" material? Lot of Barks influence there (not to mention Capp and Young). Fine cover by E. Watson. Third BARBARIAN is out. Art by JA. Williams, W. A. Meugniot Hale Han & some unidentified artists. Again, I do not know why they are not identified & I personally feel their names should appear on the inside front cover as is customary. "There" is a good revenge story. It is an old theme, but well drawn and interesting. Both books are 50¢. 73 East San Fernando, San Jose, Ca 95113.

A new educational comic is out from The Amazing Life Games Company, P. O. Box 506 Sausalito, Ca 94965. It's HELP. Not like Harvey K's HELP! though. I like it, but I think there is too much print. Kids don't like a lot of print. More pix. It's $1. . . . Dale Coovert (36 Prospect Av, Dayton, Ohio, 45415) is coming out with just the thing for you Griffophiles, "The Official Griffy Gazette." Bill did a nice parody of Trudeau in the PHOENIX, "Goonesbury." The PHOENIX is John Bryan's paper and he carries a lot of art by underground artists so you collecters might want to subscribe. 79 Beaver Street San Francisco, Ca. . . . In New York, Lopez Productions is doing HARPOON & wants to hear from ug artists. 21 West 26th St. NY 10010. 1st ish set for mid-June. Denis Kitchen has been hired to be editor of COMIX International. P. O. Box 7, Princeton, Wis. 54968. 414-295-3972... Last-Gasp will publish the third PSYCHOTIC ADVENTURES. Art by Dallas and Todd.

SLOW DEATH 6 out. More EC nostalgia and what's wrong with that? . . . Trina, Lee Marrs, and David Sheridan were on KFRC Easter Sunday discussing comix. A couple comments: Trina: "I find I psychoanalyze myself right after drawing a comic." Lee: "I don't see any of us setting ourselves up as preachers of any kind of way of life." . . . Dave is working on a new comic, "3711." On the cover of the Berkeley Con Comic, "Plaster casts of Trina's navel" were on sale with S. Clay Wilson's old beer cans. . . . Mitchell Brothers, local erotic filmmakers, won another obscenity trial last week & threw a trippy party at Great American Music Hall for their lawyers, Kennedy & Kline. The streakers? Jerry Rubin and cartoonist Roger May. The Shadow never fails!. . . A guy drops acid & turns into a chicken? Yep. In "Set your Chickens Free," Ben Van Meter's new one, with script by Gilbert Shelton. This one premiered at the S. F. Art Institute on April Fool's Day.. . . on the way, PORK, STOMP, and ZAM! Not to mention GIRL FIGHT and TALES OF SEX AND DEATH. A sleeper, WEIRD TRIPS, from Krupp. All the prices are going up. . . . Me, too. Subscribe now. 12 for $2.50.

We're still in the sixties in this one. On Haight Street the art had begun to effect people. The letters drawn by Wes Wilson made you move in close to look, but you never had to read them, because if you were in the right frame of mind, you just stood there and absorbed what they had to say. Everyone knew what was going on at the Fillmore and Avalon and no one went there to hear superstars because there weren't any then. No one knew anything about the new bands like Jefferson Airplane and Grateful Dead and Sopwith Camel and Great Society. The music and the light show and the strobes and the Warhol movies and the free apples and lollipops and balloons and day-glo paint were all there and hundreds of people just melted into that anonymity at night to become part of a larger organism. It was all motion. A big happening, but not the media focal-point it became later with the dance-concert/rock concert-cum-festival money trip (Read the history of the whole period in Emmett Grogan's RINGOLEVIO (Avon Books)). The art was. It didn't have to say, to be what Roger Brand once referred to as "messagy." The posters were free. Getting them was a ritual. After a dance, everyone ganged up on the coat-room people at the old Fillmore to get a copy of the poster for the following weekend's bill. The art might be that of Wes Wilson, Kelly-Mouse Studios, Rick Griffin, Lee Conklin, or Jaxon (Art Director for the Family Dog during those years). It was always saturated with luscious color and bizarre imagery, and to really understand the impact of that psychedelic art, you have to consider the schlock of the fifties which preceded it. Dig it, the bands of the fifties were still in uniforms; the new sixties rock bands were like nothing that had ever happened before in that no member looked like any other member of a given band. The group image of the fifties ended with the Kingston Trio and Brothers Four and Limeliters, and the sixties were typified by individualism in thought, dress, and visual style. The Beatles started out in uniforms and ended up as far apart as the four corners of the Renaissance world. So the art. Men like Griffin, Moscoso, Conklin were iconographers and many tried to recreate in their metamorphic imagery the altered states of perception which occurred on lsd. In some cases, artists were simply drawing what they saw on acid. For a lot of people, looking at that art is as close as they will ever come to a psychedelic experience. It was beyond logic, and an Aristotelian culture like America had a hell of a time with it. The posters and the early Head comix were drawn by heads for heads. They had no interest in straights one way or another. Most artists wanted to turn other people one, but they usually followed their own free fantasies and seldom campaigned. At the time, anyone on Haight Street who wasn't stoned on acid most of the day was new in town. It isn't like that in 1974. There are still a lot of young people cruising through the Bay Area looking for it though. They're out there and they know they missed something, but they don't know what.





Robert Crumb recently did this cover for the MENDOCINO GRAPEVINE, a small county paper. You can get the issue for $.35 and a subscription for $3 a year. 1484 So. Main St., Willits, Ca. 95490.

COMIX WORLD

BY CLAY GEERDES

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BEAVER BURNER: "I bought ALL CANADIAN BEAVER and the strip by Holmes really turned me off. If he believes in that stuff, more power to him. Even though it had a nice cover, I burnt it. I just don't think queers are natural." -M. B.
Stay away from COSMIC 6, M. B., Joe Petagno does a story in that one called, "Fag," and it's heavy. Does this mean the comix shouldn't publish gay artists? And if the comix are limited to heterosex, then they won't be liberated at all, will they? Are they liberated now? I monitored a panel on sex & ugs at the con a few weeks ago and when I asked the audience just what was meant by sex in the ugs, a young man held up Sheridan's Leather Nun splash. Sex equals drawings of nudes, is that it? Someone else asked why there was so much oral sex in the ugs, and WIMMEN'S editor Sharon Rudahl explained it as an extension of the kind of relationships a lot of male cartoonists had to the women they lived with, i. e., an infantile response. That got a lot of reaction. I wonder how long it is going to take a lot of people to become aware that sexuality is just one small aspect of the alternative comix and begin to look at what is really happening in the new books. When the ugs opened the subject of sexuality, it was never meant to be an end in itself the way it was in sexploitation mags & films, but the image was quickly created by the straight press and now many people link ugs and pornography automatically, particularly those who are not into comics. It's time people began to look at the books and to realize that a lot of shades of feeling are in them. Jim Himes' SEX AND AFFECTION, for example, is a radical departure from the way sexual behavior has been depicted in books like ARMAGEDDON or SNATCH. Jim published the comic himself and brought it to the Con to sell. It's part of a longer work, a gentle view of human sexuality.

". . . Cartoonists who work so much within the iron dimensions of the technology of the time, are also imprisoned by it. The work of comic art is filled with clever harlequins dancing the same dance endlessly in their golden cages, doing the same routine over and over until the applause of the audience dies down. Occasionally some break out. But most continue their once delightful pirhouettes and cunning distortions until they are discarded . . . or simply fade away." --Will Eisner, CHANGES, #87.

Random stuff: Yes, COMIX WORLD is now in THE COMIC READER. This will be mainly a monthly rap on the new ugs & will not duplicate the newsletter. Images of the Con: Pauley Ballroom is on the 2d floor of the student Union Building at UC Berkeley. It's big, and the crowd at the Con was small. I've already gotten some letters from people complaining about what went down, and I want to say a few things in anticipation of those to come. First, I did not put on the Con and had nothing to do with organizing it or advertising it. So if you have complaints they should be sent to the promoter, Nick Marcus, 1784 North Main, Walnut Creek, Ca. What I did was moderate two panel discussions, one on "Sexism in the Comics," a second on "Undergrounds," in exchange for a table in the dealers' room. I have been approached about promoting Berkeley Con '75, and if I reach a satisfactory agreement with the backers I will probably work on it. . . . Vaughn Bode was the star of Con '74. He performed his Cartoon Concert, giving many fans an insight into his work which is missing from the books. His panels are 35mm slide sized & he does all of the sound effects and dialogue as they are projected. He wore tan leather clothes, rings on all his fingers, and blue nail polish!

There are British ugs. The rap is below, and I'm going to have some info on the artists soon. I recommend ROCK N ROLL MADNESS 2, and COSMIC 6. The only local dealer I know who carries the books right now is Sidebottom (73 Ea. San Fernando, San Jose, Ca.). Dealers reading this should contact Dennis re quantity sales. Scripters may want to write Dennis. He tells me he has a lot of artists, but needs good stories for them to illustrate. He's paying. Anyone who deals with him will get a check. Incidentally, If you don't just let me know and we'll run a burn report. Same goes for any other mag or company. . . . Beautiful art show at Con '74. Anyone who wants to put up the money to publish Guy Colwell's third Inner City Romance Comic may contact him via CW. I'll forward your letter. He had the art at the con & it was amazing. All paintings. No ug. publisher can afford to do it. . . . Dave Geiser is working on "D.T.'s," which he calls "a child's fantasy of a carnival." His work has been appearing regularly in San Francisco PHOENIX. . . George Di Caprio, who wrote the two issues of GREASER, is now working for Ralph Bakshi. Two new ones coming out soon--THE NINE LIVES OF FRITZ THE CAT and COONSKINS. Here's a DiCaprio New York story: A bum on the bowery walks up to a guy's car, puts a finger down his throat, and upchucks all over the guy's windshield. Then he charges the dude a buck to clean it off. . . . Animator Milt Gray takes credit for animating the first screen fart--It was green.

ROCK'N'ROLL MADNESS No.2 (Mch.1974)
Greg Irons Dave Gibbons, Geoff Rowley, Malcolm Livingstone, Joe Petagno, Edward Barker, Julian Wesolowski, Malcolm Poynter.

Bunch Associates have been publishing adult underground comics in Great Britain since August 1972. All our titles are published under the registered brand name of COZMIC COMICS. Originally a spinoff from the publishing activities of OZ Magazine, "Bunch" is now an entirely seperate Limited company, (full title: H.Bunch Associates Ltd.), with a small staff and offices located in London's West End.

To date, we have published 17 COZMIC COMIC books, and look forward to publishing nearly twice that number in 1974. Industrial unrest in Britain, coupled with a world newsprint shortage, have curtailed our meglomanic plans for four titles per month, every month of this year. However, we do hope to average between two and three books per month. Our print runs vary between 10,000 and 20,000 copies per book.

National distribution of our comics to bookshops, newsagents and other retail outlets in the U.K. is handled almost exclusively by Moore-Harness Ltd. Recently we have begun experimenting with limited distribution to record shops in the U.K. on our own point-of-sale display racks. The success of this policy has yet to be proven, although, given time, we are confident that it will enable us to reach potential readers in many areas of Britain from which monopolistic and censorious wholesale chains currently exclude our products.

We are also expanding sales of COZMIC COMICS in Europe, especially in Holland, Denmark and France, where the market is often seasonal but generally very healthy. Although we operate a sporadic delivery service to Paris and Amsterdam, (with West Germany as our target for '74), we anticipate shipping more and more of our foreign bulk orders either by mail or sea and air freight. Recent sizable orders from comic wholesalers in the USA confirms this, and we have set about organising burst-proof containers and freight/mail shipping alternatives to minimise costs and transit damage for foreign customers.

Artistically speaking, we feel our comics are improving continually. Although our first few books relied heavily on strips borrowed from previously published American underground comics, we have entirely ceased to plagiarize material in this way, such is the rise in the number of artists and writers knocking on our own door. We have also begun paying back-dated royalties to many of the American artists whose work we used in those early books, and have made agreements with a number of them and with certain US publishing companies, to publish their books on a regular bacis in the U.K. The first of these republications, (from the Krupp and Bijou companies in Chicago), were published in February of this year.

On the home front, British and European underground comic artists are now producing work which we feel rivals the very best that America has to offer. It's gratifying, too, to see so many of our COZMIC COMIC artists breaking away from the slavish stylistic imitations of the better known American artists which characterised much of their earlier work. Whilst the debt that we all owe to those West Coast giants is too obvious and too enormous to need elaborating here, we believe that British and European artists have their own roads to travel and their own tales to tell....in their own way!

We welcome you suggestions, criticisms, comments and queries about COZMIC COMICS. We'll be happy too to pass on letters to artists and writers. Address them to:

Felix Dennis
H.Bunch Associates Ltd.,
39, Goodge Street,
LONDON W1P 1FD.

COZMIC COMICS No.6 (Mch 1974)
Joe Petagno, Richard Gallagher Paul Simmons, Malcolm Poynter, Edward Barker, John Challis, Mike Weller, Brian Bolland, Malcolm Livingstone, Evert Geradts, Brent Boates.

RANDOM STUFF. What are those books Jim Warren is keeping secret? . . . Is COMIX WORLD a gossip sheet? I heard that at the Con. It wasn't new though. Don Schenker gets the credit for calling Clay Geerdes the "Hedda Hopper of the comic world." Guess I'll have to start wearing a hat. She bought a hundred every year. CW is poor. . . . Yes, Jim Franklin still has his ARMADILLO fetish. Third ish was published in Amsterdam as GORDELIER III. If you are into that, Jim's address is 525 Barton Springs Rd, Austin, Texas, 78704.. . . like old times at the Winterland Show in S. F. when free Jefferson Starship posters were handed out by Grunt Record people. Greg Irons did the artwork. Greg's horror stuff will soon be printed in a nice Italian edition. . . . Gary Hallgren air-brushed some nice Superman/Lois erotica on the backs of two t-shirts at the Con. Plan was to auction them off & streak out across the campus, but it never happened. That mystery woman chickened out... San Diego con is July 31-Aug 4 at El Cortez Hotel in S. D. COMIX WORLD will be on hand. . . STAR* REACH bugged Lee. Must be a good comic. Quality is the answer, not quantity. Fewer and better books.

Wonder Woman. Copyright by National Periodicals, Inc.1974. Speed Queed and Rosie the Riveter. Copyright by Trina Robbins, 1974.

THE IMAGE OF WOMEN IN THE COMICS. If you're among my younger readership, you'll probably be scratching your head when you see Trina's ROSIE THE RIVETER, so let me fill you in. World War II got underway in 1939, and to get everyone involved in the "war effort" all aspects of the media from radio to the comics were used as pro-American propaganda. Every kid on my block became a spy for the Allies or a Boy Commando, and this included the girls, though most of the time they were stuck with male roles. Not for long. While women were being hired to work in "Defense Plants," The guys who were doing the comics in those days became aware that the women wanted in on things and they started to change some of their ways. WONDER WOMAN was a breakthrough in ALL-STAR No. 8 (1941), and she's the only feminine character who survived to the present (in name only, because what is being done to her at DC these days is an aesthetic as well as sexist crime). There were many others from MISS AMERICA (Intro in MARVEL MYSTERY No. 49) to NAMORA and LIBERTY BELLE (who was a wartime regular in STAR-SPANGLED COMICS, and certainly isn't a "new super-heroine" as Charlton recently claimed). The industry was dominated by men at the time and the feminine characters were usually simply subsidiaries to the super-heroes. The Patriot in MARVEL MYSTERYwas joined by MISS PATRIOT, BULLETMAN was joined by BULLETGIRL, HAWKMAN by HAWKGIRL, etc. Since sexuality was never overt, it made little difference, and the role of women in the comics was a fair reflection of their role in everyday American life. But there were other comics being published in the forties that really put women down, books like MILLIE THE MODEL and TESSIE THE TYPIST which identified women with their slave roles and depicted them as basically stupid. Any intelligence or ingenuity they had was directed toward dating "the boss," and these comics were intended for the same idiots who bought crap like HOW TO WIN FRIENDS AND INFLUENCE PEOPLE. Stan Lee scripted a lot of those turkeys circa '45 and he tried to get away with the same stuff in '72 by updating LINDA CARTER: STUDENT NURSE and making her a NIGHT NURSE. The effort died, of course, because women were into being doctors, not nurses, & even the teen readers were into Women's Liberation enough to know they were being sold a bill of goods. WONDER WOMAN No. 203, the "Women's Lib Issue!" will probably stand out as the biggest bomb in history. What all of it means is simply that the New York industry picked up on Ms. and set out to exploit the faddist aspects of the women's movement. The problem was none of the companies were willing to allow women artists to write and control a comic oriented toward women. Not that the companies don't have women around; they just keep them in the background doing shitwork. A woman inking CONAN? Boggles the mind, doesn't it? Marvel, these days, is an extended power fantasy, an embellished Charles Atlas ad spread out over 17 pages of "action." Marvel's answer to Women's Liberation was the Valkyrie and her Lady Liberators (AVENGERS No. 83) and the projection of the male mind called the "Man Killer" in an issue of SPIDER MAN. There is a partial truth involved, because it is logical that dominated women would have fantasies about becoming dominant; indeed, Trina, who draws GIRL FIGHT COMICS, came out and said that she was getting off on her hostility toward men now that she had gotten to the point where she could publicly express it. An image like "Rosie The Riveter" emphasizes feminine power by recalling that period when women and men worked together as equals. That she's projected as a character in a comic indicates the awareness of the artist that this is a viable medium for changing current stereotyped views which degrade and put-down all human beings. There was a lot of activity at the women's table at the Berkeley Con where Lee Marrs was drawing caricatures and Sharon Rudahl (editor of WIMMEN'S 4) was playing chess and members of the Santa Cruz Collective were talking about their work with interested unpublished women artists. I was impressed by the openness of their trip, and personally view it as one of the healthiest aspects of the whole underground comix scene right now. Readers have written to ask me where they might send their work for publication and I have to tell them that all of the doors are closed, that none of the underground companies are publishing a lot these days, and those that are use only well-known ug artists. Let's face it. Every organization in the world is like Tubby's clubhouse. No one joins from outside. You want to get in, you have to learn the rules and pass the initiation. No local artist or editor who has gone through the past seven years of local infighting is going to let an outside competitor get any space. He can't afford to. Not only that, but he just doesn't have the time to answer the hundreds of letters and art samples that come across his desk everyday. The new Women's group, WACCS (Women Artists and Cartoonists in Comics) is still at the point where they are answering their mail. Use the address in the current issue of WIMMEN'S, and they're not rich so send a self-stamped addressed envelope.

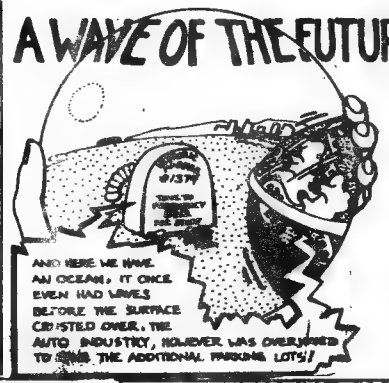
T-SHIRTS BY TRINA! ROSIE THE RIVETER, FOX, AND SPEED QUEEN. BLACK ON WHITE. $3.50 POSTPAID. SPECIFY SMALL, MEDIUM, OR LARGE. CHECK OR MONEY ORDER TO TRINA ROBBINS, 1001-B GUERRERO ST., SAN FRANCISCO, CA 94110.

Copyright 1974. Clay Geerdes. 915 Indian Rock Rd. Berkeley, Ca 94707. COMIX WORLD is an informing newsletter on alternative and adult comix. $3.00 gets you 12 issues. $2 gets you a complete set and some trivia. $5 for the trip. First Class mail Copyright on any art in COMIX WORLD is retained by the artist. This is V. 1, No. 12. * * * * * * * * *

Comix World is an open forum. Your letters and ideas are welcome. I'm particularly interested in hearing more responses to the questionnaire printed in the CON ISSUE of CW. I know most of the artists and publishers and people who are a part of the West Coast comix industry so I have heard most of their opinions. Like myself, many are interested in hearing what those outside the trip, the readers, feel and think about the books being drawn and published these days. I've been saving the answers in a file and will publish a complete report on reader reactions to underground comix later this year. Your comments about those individual artists and books concerning specific themes and ideas will be made available to those in the business. . . . Organization? It's going to go on changing. Most of you seem to like the sheet as a mixture of routine facts and snappy gossip. The readers of COMIX WORLD may work in offices in New York or drive delivery trucks in Georgia or fit pipe in West Texas, and I think it is nice to have a forum where we all get together in a way we never would in our everyday lives. The comix and the comics bring us together and allow us to share some of the shades of feeling we knew when we were just the kids on the block back in the days before we were fine sorted into grown-up roles and occupations and separated from one another. . . . Berkeley BARB is running more comic art these days & paying well. On the cover of #457, a Bay Area Rapid Transit (BART) coach runs into a bit of subterranean horror, that gem rendered by Charles "the psychotic Adventurer" Dallas. Cover of #458 by Marvel artist Alan Weiss, who now lives in Berkeley. . . . Who did last mo.'s logo on CW? Who D.S.? David Sheridan, who else? . . . How's Gary Arlington? He's still on 23rd Street (3339 23rd, S. F., Ca.), smiling and selling Marvels and Bruce Lee posters.

NET PROFIT

ECOMIX. A new name. A new trip. An educational comic drawn by Michael J. Becker and Shelby with the backing of an ex-tuna fisherman (Alix) and of PROJECT JONAH, a part of the international effort to save the whales and dolphins. If you've seen Edward G. Robinson in TIGER SHARK, you know how the tuna was fished in the thirties. Since then the industry has become more efficient and technological to the detriment of sea mammals which are not processed for human food.



THE ARTISTS: Shelby is an ex-teacher, one who became interested in comics as an educational medium a few years ago and is now active with the newly organized Women Artists and Cartoonists in Comics (WAACS). She and Michael Becker were commissioned by Project Jonah to draw NEW PROFIT. Both worked in comix before, two issues of RUBBER DUCK and a parody of pornography called SOFT-CORE (all Print Mint). Before coming to live in Berkeley, Michael lived in the Mohave Desert, worked in the mountains as a forest ranger, and studied Political Science and Art at UCLA. The art classes bored him and it wasn't long before he headed for the Bay Area where the underground were breaking all the rules. In the past year, Shelby and Michael have published illustrations in the BARB and have done a lot of commercial work. She is now working on WIMMEN'S 4, which she refers to as "The Special Quality Issue Michael says Ecomix is what SLOW DEATH started out to be before it got sidetracked into EC nostalgia. Next project being discussed is an atomic energy comic.

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PROMISES: THE YOUNG LUST READER. An anthology of the best of YOUNG LUST to be edited by Bill Griffith and Jay Kinney. Jay tells me this will be a history of the trip with a new cover & some fresh material. 128pp. B/W. Format similar to that of THE BEST OF RIP-OFF PRESS. No further info right now. There are several other ug anthologies in the works, and none of the publishers want to talk about them right now. Coming from PARANOIA, postbus 78, laren (N.H.) Holland--ARTSY FARTSY FUNNIES. 80pp. 3 color cover. Book will contain a short history of ugs, some photos & info on the artists, an index of ugs, and a bibliography. Print Mint will distribute in U. S. & cover will be $3.95. The book is by Pat Rosenkrantz and Hugo van Baren. You fans can expect some delay on certain books until the wildcat Canadian newsprint strike is settled. What I intend to do in COMIX WORLD is give you the date the book went on sale from now on. That way you'll know it's available and not a promise or rumor. EXISTENTIAL COMIX, the collection of Crumb's philosophical tales has been shelved indefinitely. . . . PROMETHEAN 5 should be ready very soon and you ought to reserve a copy, because it's likely to be a sell-out. This is the one with the extensive Crumb interview, part three of Metzger's PANOPLY MIND, Moscoso's extended muni bus ad (fold-out), and cover painted by Robert Williams. You get it for $1.50 from Bud Plant, 458 Harmony Lane, San Jose, Ca 95111.

NEW COMIX: THE LEAN YEARS. edited by Barry Siegel and Bruce Simon who did SAVAGE HUMOR. Includes work by Kim Deitch, John Pound, Trina, Chris Warner, and Leslie. From Cartoonists Co-op Press, P. O. Box 4047, San Francisco, Ca. 94110. Also from the Co-op--PORK. All S. Clay Wilson stories. Small-sized format (like SNATCH). Color cover, 32 pp B/W. LEAN YEARS is 50¢. PORK is 75¢. Both titles were published mid-May, 1974. NET PROFIT. Michael J. Becker and Shelby Sampson. See coupon elsewhere on this letter. . . . ART SHOW: S. Clay Wilson's originals will be on display at Phoenix Gallery, 257 Grant (North Beach), S. F., June 4-29, Tues-Sat from 11-6 daily. Phoenix did the first public show of Crumb's art back in 1969 and you collectors will want to know that a photo of Crumb with Janis Joplin appears in the Dalton JANIS. The photo was taken at that showing.. . . In CHANGES no. 88 (Crumb cover): Jean-Claude Saures conducts a short "Interview with a Cheap-suit serenader: R. Crumb," and along with that on p. 9 is a nice portrait shot of Crumb as he looks now. Re the Bakshi FRITZ, Crumb remarked: "I didn't like the film of Fritz the Cat. Bakshi's philosophy of life is real sick, real twisted. He's got a really twisted attitude. He portrays this violence that's sick and sadistic and tries to make it funny." Crumb says he hasn't done any comix for a year and he's into music these days. "I'd like to see a return to non-media music. For the last twenty years anybody who could play anything was breaking their ass to get in and become a star. It used to be in the old days, you walked down any street in any city in the summertime and there were always four or five people out on the porch playing music. That was before mass media became so dominant." To date, Crumb has done three records, two of them 78 rpms for Krupp, and the latest, CHEAP-SUIT SERENADERS, for Yazoo. He did the art for the cover of "PLEASE WARM MY WEINER," also Yazoo (check at your local record store on prices and everything.). CHANGES you can get by mail, I'm sure. P. O. Box 631, Cooper Station, New York, N. Y. 10003. 60¢. Will Eisner does a review in each issue, books relative to comic art.

COMING CONS: HOUSTON JUNE 20-23 '74 SHERATON-LINCOLN. Earl Blair, 2511 Pennington, Houston, Tx 77016 * * * COMIC ART CON N Y July 4-8 HOTEL COMMODORE. Phil Seuling Box 177 Coney Island Station Brooklyn N Y 11224 * * * SAN DIEGO CON M. CORTEZ 7th and Ash S D Cal 92101 Shel Dorf. July 31-Aug 4. Clay will be at the S. D. Con.

RUMORS: Some work by Larry Todd in July's ish of PLAYGIRL (Get on it, you completists.) I saw the hard-core SNOW WHITE, and did you know the Prince was a necrophiliac? I was, heh! heh!, shocked. The Nickelettes, darlings of the S. F. underground theatre circuit, did a show called SNOW WHITE AND THE SEVEN DORKS, and should things like that go unnoticed? What about Jim Starlin's delicate sex trip in the Conan story in SAVAGE TALES 5? Did you buy your fifty copies yet?

SAP-BEACH? That's Mike Friedrich's company, and his office is at 25325 Windfeldt Rd., Hayward, Ca 94541. Comics and Comix is at 2512 Telegraph Av, Berkeley, Ca 94704. Print Mint is 830 Folger, Berkeley Ca. Last Gasp/P. O. Box 212, Berkeley, The Rip Off Press, 1250 17th St., S. F. Ca. and Bob Bidebottom is at 73 Ea San Fernando, San Jose, Ca. Some of these folks support COMIX WORLD and for that--thanks. Stay high and get by. I try.

WHY DID SIEGEL AND SHUSTER CASTRATE THE MAN OF STEEL? Did they do that? Yep. No doubt the morality of the time had much to do with it, but it goes without saying that the book which inspired SUPERMAN, Philip Wylie's GLADIATOR, would make an incredible underground comic. Reads as well today as it did in 1930. Wylie's biologically created super mutant was Hugo Danner. His scientist Daddy was named Abednego after one of the three Biblical wise men. Hugo is named for Victor Hugo, no doubt, and this allies him with the romantic tradition--He is given to Byronic poses and his ultimate death is right out of MANFRED; his last name allies him with Samson (a Danite), and numerous other allusions (swipes in prose form) tie him in with a gang like Paul Bunyan, Hercules, Frankenstein, and just about all of history's heaviest strong men. Hugo is created when Abednego injects his pregnant wife with a serum derived from various insects. He is born and grows up in Indian Creek in Colorado. In his late teens he was heavy with the girls, balling as many as he could; Wylie implies his reliance upon his expended sexual energy prevented him from becoming destructive. Now Wylie deals with the situation realistically: How would a man with abnormal strength think and act? How would the ordinary world react to him? Once aware of his strength, Hugo does not want to repress it, and he grows to hate the weak ones who keep him in check. The normal people hate and fear him because he is not like them. When he kills a bull, a woman runs from him in terror. Siegel and Shuster put a costume on him, and turned him into a permanent clown. The less said about Lois Lane the better. Re-read the original

"I just walked into Greg Irons' house and saw the art for the cover of Number one and I said that's Slow Death. It was a spontaneous thing."

-------Gary Arlington

Remember alienation, angst, meaninglessness, nothingness, the lonely crowd, the organizational man, psycho - cybernetics, cryonics, transcendentalism, Kantian categorical imperatives, absurdity, nihilism, 2001, and Entertaining Comics? If you are one of those happy sufferers afflicted with existential nostalgia, you're certain to get your rocks off on the latest issue of Slow Death, a hard-assed funnybook that doesn't take any shit from anybody.

On the cover, in that science fiction style Wally Wood perfected back in the early fifties for Weird Science Fantasy, Rand Holmes has depicted your President and mine, Richard M. Nixon, conferring with an alien over an oil deal. Lots of subtle political touches here.

Slow Death 5 features work by George Metzger, Rand Holmes, Charles Dallas, and Jaxon, as weird a quartet as you're likely to find assembled anywhere. In The Long Sleep, Metzger speculates about the future, and the outlook is bleak on one level, while vaguely optimistic on another. Unlike most of the cartoonists, Metzger doesn't hang around in the cities much, preferring to live in the country or to travel. His books, Moondog and Truckin', reflect a romantic view of life, one in which technological man comes off as a villain and a destroyer. In his ecological view, Western Civilization has had it; this is spelled out graphically in the "Ice Age" half of Truckin' 2.

Charlie Dallas's Call of the Wild is another of those examples of poetic justice so common in the Entertaining Comics of the early fifties. In all of these short graphic stories, the main theme revolved around the desire of the oppressed or mistreated child to kill the oppressive parent. The vehicle for such revenge was often a bird, animal, or supernatural creature, and the theme has been repeated endlessly from Daphne Dahlmeier's The Birds to Lovecraft's The Rats In The Walls (in SKULL 5). For this reason, many readers are likely to find Dallas's art more interesting than his story. It has none of the subtlety or complexity of the work published in Psychotic Adventures. It's likely he was strongly influenced by the film, Willard.

With the exception of Jaxon's contribution, White Man's Burden, the art in Slow Death 6 is a couple of years old, hence it does not reflect where the artists are at present and should be viewed as history. Holmes' story, Raw Meat, was scheduled for Skull 7, and was drawn a couple of years ago in Vancouver. It is the kind of ironic tale which may upset masculine readers, and I'm sure it's intended to do just that. It's a study of male chauvinism in action, and while one may or may not agree with the outcome, I'm sure most readers will find in this story some of the best graphic sex yet to be published anywhere.

Jaxon's White Man's Burden takes place in the future, and it's so appropriate to the current revivals of racism and fascism that it will have you thinking things over several times. The art reflects Jaxon's interest in anthropology.

Slow Death 6. Four radically different artistic styles.. An adult comic which violates the Comic Code Authority. The artists may deal in symbols but what they force one to conclude is awfully close to reality.--C.G.

Vaughn Bode is a well-known cartoonist/personality, and though he has published work with a couple of underground companies, I would not call his work underground. It doesn't really fit in any specific category any more than its creator. Bode's latest paperback is Cartoon Concert and his latest comic book is Schizophrenia (from Last-Gasp).

He performed the concert at the Berkeley Con a few weeks ago, and those who witnessed that show probably have more insight into what Bode is doing than they would have had from his Cheech Wizard stories. His rough drawings are 35mm-sized and any dialogue or sound effects appear in balloons outside the panels. Bode projects the panel and dramatizes sound and speech.

A versatile performer, he demonstrates a wide range of dialects and sounds. His image completes the happening; he wears leather drag, a natural curly hairdo, rings on all of his fingers, and blue nail polish. When he sat on a panel with several women cartoonists, his traditional feminine image contrasted sharply with their drab look. In reply to a question about his continual depiction of women as cute balls of fluff, Bode discussed his art as an extension of his various selves.

Bode enjoys playing with sex roles in and out of his art. Schizophrenia is an innovative comic book. Half of it is made up of short stories about Cheech Wizard, an enigmatic little creature hidden beneath a starry hat, while the rest of the book is a story about the Artist's own transvestism. Bode's cartoons operate on the simplest level. Few details.

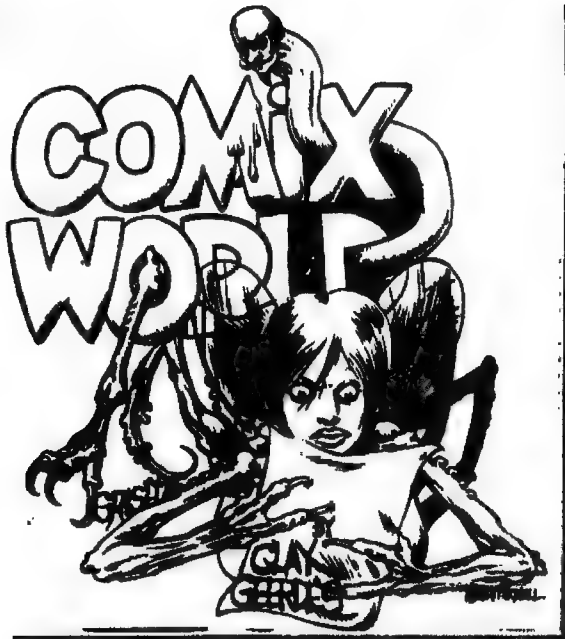
He loves word-play, and in his lizard world, breasts are likely to become "suck mounds." He enjoys playing with micro and macrocosms, and unlike an obvious predecessor, Walt Kelly, he does not keep his characters in the swamp, but allows them to wander anywhere in this or other universes. His lizards might be orbiting the Earth as well as rowing about the swamp thinking about getting laid. Bode's Cheech Wizard tales are burlesque, and he practices the same economy of word and line that made the music hall comedians popular.

While Bode's characters are usually illiterate, they are frequently involved in situations which have complex moral and political implications. He does not think of himself as a cartoonist. He told the collators of Mug Shots: "I'm an artist and a writer. I write and then illustrate what I write. This makes me a pictographer, not a cartoonist."

However he chooses to define himself, Bode is prolific. His work for the undergrounds includes four issues of Junkwaffel (Print Mint), The Man, The Collected Cheech Wizard (e.p.), and Schizophrenia; in book form, Deadbone Erotica (from Cavalier), and Cartoon Concert (From National Lampoon), both done through Bantam Books. A parody of his style and its resemblance to that of Kelly appeared in Bijou 5, "Melvin Wizard."

BARB #457.
5-24-74→

THE PULP REVIVAL. That's what a lot of people are calling it. Conan. Kull. Doc Savage. The Shadow. Fu Manchu. It's all back in print now and only the cost and the format is changed. Paperback or comic book, it's available, and, not only that; it's being taken seriously by quite a few scholars in search of thesis material. This raises problems. For one thing, it would take a library several thousand stories high just to keep a single copy of all the DIME NOVELS done in the tens and 20s. Most libraries didn't and don't subscribe to pulps or their successors, comics. So it's not an easy subject to research. Certainly, there are collections around, but it is a rare collector who will loan or sell his rarebies for any reason. He doesn't even want them xeroxed if he has mint copies (cracks the spine, among other things). A scholar naturally wants to work with the best of the pulp novelettes and stories and the top titles and these are the hardest to come by. If you're rich, no problem. You just buy everything, take care of it as you do your research, and resell it at a convention when you have finished. But the chances are you ain't rich if you're into doing a thesis on some aspect of pulp/pop literature. A lot of people think all of this talk about the pulps and the comics is nostalgia and to them that's bad, but it's not nostalgia at all (and ain't nothing wrong with that anyway as far as I'm concerned--I love the forties movies and the Golden Age comics and there's a reason; they are still alive. They project a human quality, a love for people and life that is completely missing from contemporary comics. I re-read the forties POGO strips recently and they're as funny in '74 as they were in '44.). Pulp never ended. The form changed, but that's all. Mickey Spillane's career, e.g., began in MARVEL MYSTERY COMICS during WWI. He wrote two-page prose stories. By 1951, he was doing Signet paperbacks like that first edition of I, THE JURY that was being passed around the high schbol classroom in THE LAST PICTURE SHOW. New? I think the academy is just discovering what a lot of us have been reading all the time.



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PREVIEW BOX

"Dr. Atomic and Mr. Hyde" is the feature story in the third issue of Larry Todd's DR. ATOMIC series. If you can't wait for the book to come out this fall, you can get Dr. Atomic's Marijuana Multi-Plier Kit from Last-Gasp, 1274 Folsom, S. F. Ca. 94103. It's $1.

© Larry Todd. 1974.

COLLECTOR'S CORNER: GET OUT YOUR MONEY, GANG! Crumb covers on the following Blue Goose Blues albums: L-1043 PLEASE WARM MY WEINER. 3002 - Dave Jasen's ROMPIN' STOMPIN' RAGTIME. 2014 - R. Crumb and his CHEAP-SUIT SERENADERS. The two serenaders are Allan Dodge and Robert Armstrong. The albums are $5.95 postpaid from Blue Goose, 245 Waverly Place, New York, N. Y. 10014. . . . Some musicians in Alaska have recorded "The Cosik Music Company's All Rude Review," and on that album, writes Jay Lynch, are a coupla songs partially written by cartoonists. Musical adaptations of Shelton's "Set Your Chickens Free" and Skip Williamson's "Elephant Doody." $5 airmail from Cosik Music, 2907½ Willow St., Anchorage Alaska 99503. Hot Art from Art: If you drop your eyeballs you'll see a couple of preview panels from Art Spiegelman's "Ace Hole, Midget Detective," which will appear in SHORT ORDER 2. But! Art has a special signed collector's edition of the eight-page story and he's selling the few he has left for $5 postpaid. It's tabloid sized. A tour de force of comic art. From him c/o Apex Novelties, 1417 Valencia St., San Francisco, Ca S. Clay Wilson has done another of those nastly little eight-pagers, this one to illustrate the lyrics of "The Saga of Yukon Pete," a 45rpm disc put out by Dedicated Fool, Box 4229, Berkeley, Ca 94704. Your get this pint sized comic & disc combo for $2.25 postpaid. A 1000 copy special edition of DR STRENGE by John Thompson is available. Bud Plant. 458 Harmony Lane, San Jose, Ca.

BIASED COMMENTARY DEPARTMENT: COMIX WORLD is recommended in INSIDE COMICS #2 with a warning about my personal bias, so I'll recommend INSIDE COMICS with a warning about its Eastern bias. Ug fans should be skeptical about info on West Coast comix in IC. My letter correcting all of the errors in the intro material to Keith Green's interview with Crumb was cut severely, and someone hiding behind an editorial "we" tried to cloud the issue further by citing anonymous "people" and "other people" to prove a point about ug readership. What it boils down to is that you're unlikely to get the facts on alternative or ug comix in a mag based inside the straight comics territory. INSIDE COMICS is into a star trip. First Crumb, then Harvey Kurtzman. I think a contemporary mag should focus upon what is happening now. Reminiscing about the past is nice, and I'm a nostalgia freak myself, but it reaches a point where it is overkill. It is particularly unusual to see so much written on the past during a time when so many things are happening in the present. The underground artists who are doing some of their best work right now are being ignored. Crumb isn't into comix this year. He hasn't been for a long time now. Using his image on the cover of INSIDE COMICS 1 was an attempt to create the impression that IC was into contemporary comix, and it isn't. Bias is, I think, in selection and exclusion. Every underground comic published is included in COMIX WORLD and every artist is welcome to have his say in my publication. My subscribers are mainly readers and collectors, fans; they buy all of the comix, and they don't care what I think about a particular book. They just want to know where to buy it. When I review a comic, I write what I think at the time, and I sign my name (I think a fanzine evaluation and judgment trip like IC's GEORGE sucks, frankly; it's worse than a Comics Code Authority.). Objectivity in writing is bullshit. We are all persons, not objects, and we operate on a combination of emotional and aes-

RANDOM NOTES: It has been standard practice since the fifties to novelize films, but only recently have comic strips begun to get the same treatment. I became interested when Avon, 250 West 55th, NY NY 10019, started a series on FLASH GORDON in March of 1974. The first adaptation of the Alex Raymond material was made by Con Steffanson, THE LION MEN OF MONGO. Out so far are two others: THE PLAGUE OF SOUND and THE SPACE CIRCUS. Though Buck Rogers and Brick Bradford preceded him, Flash Gordon has rarely been out of the public eye since his birth on Jan. 7, '34. The material is make-believe, and that is what has been lost since the advent of technological realism. Picture this scene taking place in a STAR TREK episode: Tun the Lion Man has jumped out on the wing of an airship to stop one of Ming's Royal Guard from burning the ship. He leaps back inside. "Dale had anticipated his leap and was able to push the door open against the outside air pressure." Uh huh! And a few paragraphs later, Flash lands that ship in pitch darkness! Well, the reader didn't worry about technology in the thirties (that all came about with the atomic bomb and Russia's Sputnik); instead, he was only concerned with the safety of Flash and Dale. Would they get away so they could marry and go to live happily ever after in Beverly Hills or Phoenix? It was absurdist technology and chivalric romance and we all loved it. You get an A in trivia if you can tell exactly how long Flash, Dale, and Zarkov were on Mongo (10 years and 5 months, from Jan in '34 to June in '44). Make a

SUMMER SURPRISE: Gilbert Shelton and Dave Sheridan are in cahoots these days, and the result? FAT FREDDY'S CAT AND HIS FRIENDS. Thusfar, seven one-pagers are on the way to you via the underground papers. Shelton is doing a new cover for THE BEST OF RIP-OFF PRESS, V. 2. Justin Green will serialize WE FELLOW TRAVELLERS in COMIX INTERNATIONAL. Writes Justin: "It's an attempt to resolve the Binky Brown Syndrome in a more convincing and entertaining way." His strip for YOUNG LUST 4 is "A Dog-boy and a Geisha." Dale Coovert will print THE OFFICIAL JUSTIN GREEN SHEET and GRIFFY GAZETTE #2. Ug fandom is expanding. Dennis Lopez promises HARPOON by July 4 (21 West 26th St, NY, NY 10010): inside are Justin Green, Ralph Reese, Paul Kirchner, Jim Starlin, and Shaun Reynolds. Lopez has just reprinted the first issue of BLACK MASK, the hard-boiled pulp that made a new writing style popular. Victor Moscoso and Jay Kinney have panels in ROLLING STONE (July 4 ish). . Still room in the Comic Seminar (July 26-28, 55 Laguna, S. F. Ca.) A non-commercial weekend of animated films, talks by Lupoff, Marrs, Friedrich, Shelby, Trina, Andrae, and Ault, discussions of the problems involved in teaching and studying the comics. 2 units of English credit!. . S. D. Con. 7-31-8/5'!

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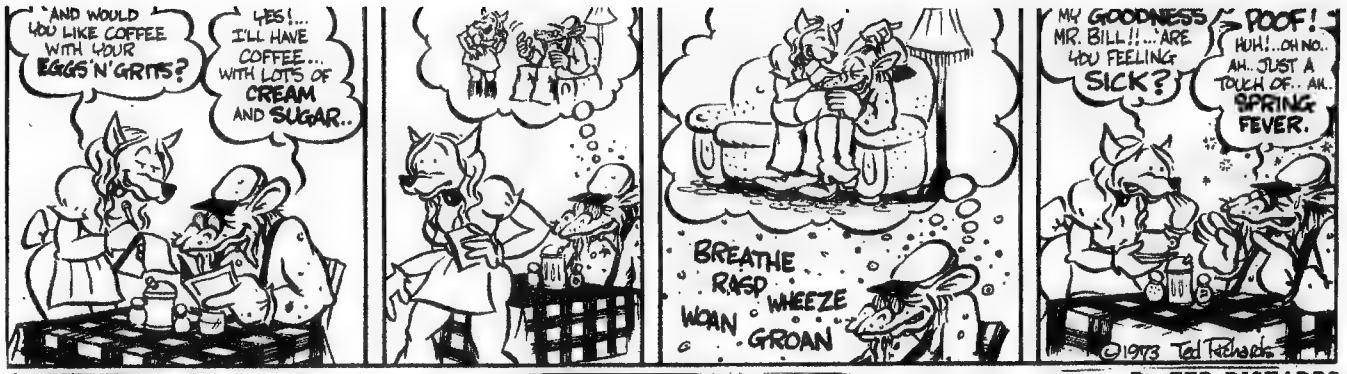
EZEKIEL WOLF is a fascist sexist non-thinking wolf who, when and if he ever reaches maturation, is destined to be a "PIG," in every sense of the word.

-J. K.

Ban Ezekial Wolf! Its a waste of space in your paper. It so far has taken viewpoints against education, against women, against sexual expression, and for censorship.

-S. K.

Above quotations are from letters sent to a newspaper, ZENGER'S, which ran a series of strips by Cartoonist Ted Richards. The letters are a good testament for the comic strip as a projective technique, reflecting as they do a wide range of social and political feelings. The first one ran on Wednesday, Feb. 20, 1974. Ted did the cover, Ezekiel Wolf in his top hat and vest. Inside, a story, "He's a strip artist," by Stephen M. H. Braitman, appeared on p. 6., facing the full-page Ezekiel Wolf story. Richards did 12 strips, and a reproduction of his cover for DOPIN' DAN 3 appeared on ZENGER'S cover for April 24, 1974. The letters ran on May 15, 1974, and all are critical of the Wolf strip, but for different reasons. Evidently, the campus chapter of SDS was campaigning against a textbook which the members considered racist and became upset with Richards when he poked fun at them in his strip. Ted has given CW permission to reprint those controversial Wolf strips. What do you think? Is old Zeke on the far right or the far left? - -All art copyright Ted Richards, 1974. All rights reserved.



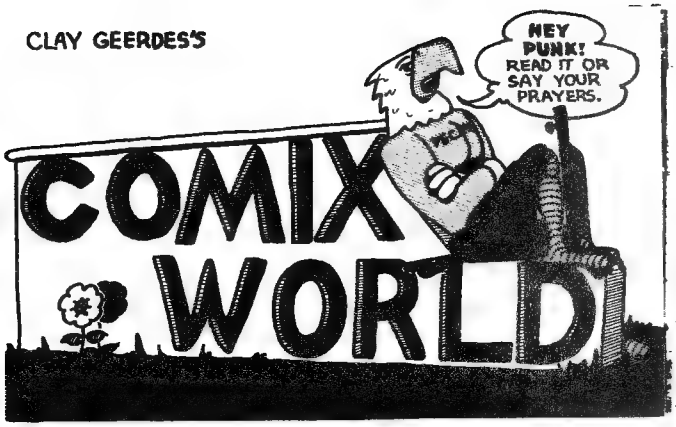
EZEKIEL WOLF 'STANLEY STREAKS OUT' By TED RICHARDS

EZEKIEL WOLF 'ECOLOGY OF THE MIND' By TED RICHARDS

EZEKIEL WOLF 'THE FIRST AMENDMENT' By TED RICHARDS

Ted Richards has three solo books to his credit, all issues of DOPIN' DAN. His earlier work was published in MICKEY MOUSE MEETS THE AIR PIRATES FUNNIES (two issues, o.p.) and THE TORTOISE AND THE HARE. Because of a suit by Walt Disney Productions which put the neo-Disney rebels out of business early in 1972, the early parody books are hard to come by. For the complete story on this underground rebellion against the Disney ethic, see my article, "Dan O'Neill and the Air Pirates," GRAPHIC STORY WORLD, (Dec., 1972), pp. 16-17. When the Air Pirates went their separate ways, Ted went on to develop Dopin' Dan, one page of which appeared in the single AIR PIRATES tabloid (1971). He did three issues, and was planning another war title when the Viet Nam War came to an official end. An Air Force Vet (1965-67), Ted decided to go to college and he enrolled at Cal State U in San Francisco. ZENGER'S is a campus paper and he showed them some of the wolf strips. They were printed and the reaction followed soon after. Historically, the wolf developed out of Disney's 1933 Silly Symphony, "The Three Little Pigs," but Ted has filled the modern Ezekiel with many of his own feelings. He

CLAY GEERDES'S



The kid's eyes are glazed. He hangs there in the smoky air of the comic book store like somebody hung him on a coat rack. The slobber trickles down the sides of his mouth. He trembles, stammers, stutters, and finally gets it out.

"DID YOU GET THE NEW SPIDER-MAN IN YET?"

He stands there in his own drool. It looks like he's going to upchuck right on the cement floor while he waits for the clerk to answer him.

"Naw, it di'n't come in yet. Maybe Friday."

The kid wilts away. He reels in his quivering green tongue (clorets for his rotting breath, no doubt.). He stands in his wet shoes then, quivering and weaving back and forth in rhythm to the cosmic costumed thoughts that stumble around in the obscurity of his wrecked mind.

It's the 18th, he thinks. Jesus H. Christ! It's the 18th, and Spidey always comes on the 18th. Ever since the old days when you could get a copy for 12 cents, it had come on the 18th.

The sweat pours off his palms.

His teeth begin to chatter.

He begins to wrinkle. He's going to spazz out.

The kid's got the dribbling shits. He's losing everything. His brain has turned to jello, and he can't contain. Every orifice in his body goes at once. Total collapse.

And him the President of the local chapter of the Green Goblin Fan Club!

The clerk leans across the CREEPY and EERIE stacks and looks down at him, a vague shadow of what once was a good kid, writhing on the floor with the D.T.s.

"'S okay, pal. We'll prob'ly git it in a mornin'."

That ray of webby hope comes too late. He's as cold as a narc at a rock dance, and his swollen extremities twitch like those of a loony in the shock shop.

The clerk strolls around his counter, takes the kid by his shirt collar, and drags him out to the curb. He props him up against a parking meter with several others who O.Ded earlier and returns to his counter.

"Comic book junkies! I swear I'm gonna quit this job and go back on welfare." *CW

CON ISSUE '74

READER FEEDBACK

COMIX WORLD would like to know how you feel about the comix and to stimulate some feedback, the following questions are offered:

1) What do you consider to be the best ug on the market today? What standard are you using to judge it?
2) Do you think the ugs work with formulae like the straight comics? What would you consider an ug formula?
3) What is your biggest complaint about the comix?
4) Do you consider any of the ugs pornographic? Which ones?
5) Unlike overground artists, who frequently express their opinions about what they are doing in fanzines and at cons, underground artists often feel they shouldn't talk about their work, that the meaning should be gotten by the reader from their comic books. How do you feel about this? Do you think the ugs are understandable to everyone without any outside information?
6) After FRITZ THE CAT was released (April, 1972), R. Crumb publicly disowned the character because he felt that Steve Krantz and Ralph Bakshi had changed the conception of his character. How would you react to this? Do you feel Crumb is right? How do you feel about an artist interpreting a character created by another artist?
7) Do you think ugs are really adult comix? What does that term mean to you? If ZAP is an adult comic, what is a "kid comic"?
8) Do you think the ugs are sexist?
9) Do you think they are concerned with contemporary issues?
10) Where were you when you first discovered an ug and how did it effect you?
11) What changes would you like to see in the comix?
12) What is the top price you would pay for one?

Please answer this set of questions honestly, and send to Comix World. You don't have to sign your name, but it would be a nice thing to include age and somebackground on the education you've had and the area where you live.

SHORT ORDER COMIX #2, to be published by Jack Paul (Family Fun Comix), will have the first underground comic work drawn by filmmaker George Kuchar. Also in the book are Kinney, MacMillan, Schenkman, Bill Griffith, and Rory Hayes. It's Art Spiegelman's title.

"Doonesbury" censored

(ZNS) — The "Doonesbury" comic strip, which appears in hundreds of papers around the United States, was changed and even deleted from a number of newspapers last week.

It turns out that many of the nation's editors felt that last week's Doonesbury was "in bad taste."

The University of California's *Daily Californian* newspaper obtained and printed the four strips last week which had been censored from the *San Francisco Chronicle* comic pages. The four comic strips deal with a Presidential speech writer named "Pat" who has been sitting in a "pub" writing "contingency speeches" for his boss.

In the final strip, Pat has returned to the oval office to confer with the President. Says Pat: "There's no need to be alarmed sir. These are just contingency speeches. There's not a chance you'll ever need them, but I thought you should be prepared."

The President answers: "Yes. I suppose you're right. Give them here, Pat. We'll see what you've got."

The President then reads on aloud: "My fellow Americans. I come to you tonight, dying as I am of terminal illness . . ."

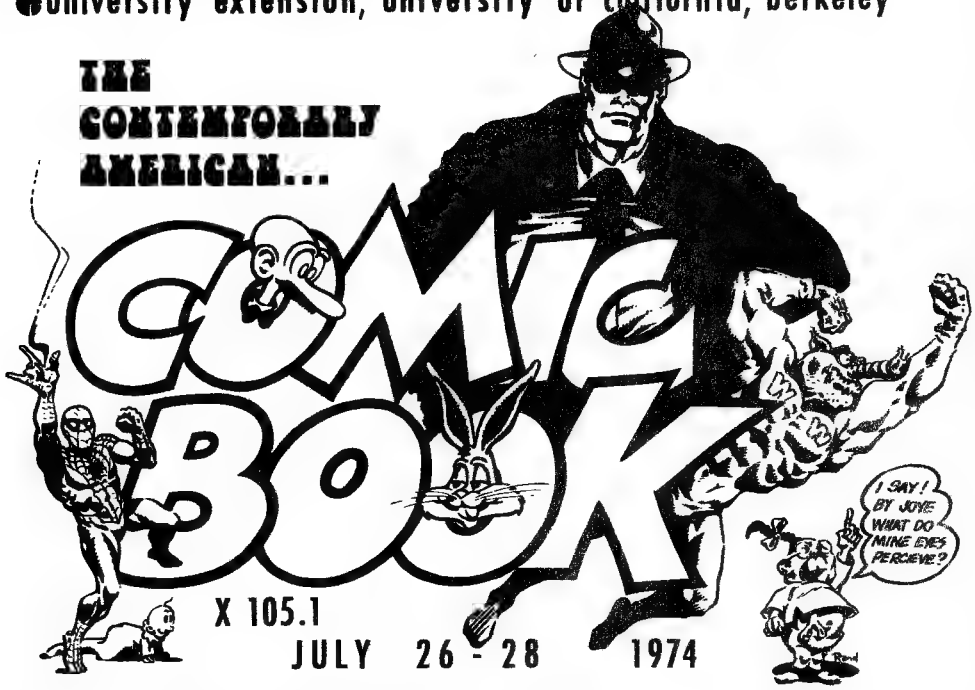
The President then pauses: "You know, I like this one."

In Denver, Colo., the *Rocky Mountain News* also censored the Doonesbury strip for "questions of taste." Said the *News'* assistant editor Tom Gavin: "Terminal illness is not very funny — especially to those who fear they might have it."□

Subscribe

COMIX WORLD is an information newsletter relative to underground and alternative comix. It provides the reader with monthly coverage of the comix scene and lets him know what comix are being published as well as where he may obtain them. All events, films, talks, lectures, and exhibitions related to comix are covered and all queries from subscribers are answered. All opinions expressed are those of the publisher unless otherwise quoted. Subscriptions: $2.50 for 12 issues. A limited quantity of sets of back issues are available for $1. Send check to Clay Geerdes/915 Indian Rock Rd./ Berkeley, Ca 94707.

university extension, university of california, berkeley



Alternative comix did not die out in 1973 as some were predicting & all of the top companies are still publishing regularly in spite of a paper shortage and a conservative Supreme Court Decision. All of the evidence indicates that a large market exists for the comix & most are selling well. Higher prices will slow sales for awhile until everyone gets used to 75-centers, but print junkies have a way of adjusting fast. Top publishers re number of books this year were The Print Mint and Last-Gasp Eco-Funnies. New publishers include Mike Friedrich's STAR*REACH, Comics and Comix. Fox (421 N. Maple, Lombard, Ill.), New Morning Talent Union (P. O. Box 1074, Bergenline Station, Union City, N. J.), Orb (31 Albany Ave, Toronto, Ontario), and the Cartoonists Co-op Press (Box 40474, S. F. 94110). . . . Soon from Print Mint: Roger Brand's TALES OF SEX AND DEATH 2 & Trina's GIRL FIGHT 2. From Last-Gasp, SLOW DEATH 6 (work by Holmes, Metzger, Jaxon, and Dallas). From Rip-Off Press: WONDER WART-HOG 2. The Gilbert Shelton/Ben Van Meter movie, SET YOUR CHICKENS FREE, premiered at San Francisco Art Institute on April Fool's Day. Shelton has been interested in film since he was an undergrad at Univ of Texas. The Freak Brothers were originally the subject of a planned-but-never-made 15 minute movie. Corben's ROWLF was also planned for filming and drawn later. Artists are like that at times. . . . Good time to study comic art. All of Eisner's beautiful SPIRITS back in print and available again. His influence is evident in both over and ugs. . . . nicest thing about the DC hundred-pagers is the Golden Age material. You'll be glad to know THE COMIC BOOK BOOK is out, too. Edited by Dick Lupoff and Don Thompson, this is vol. 2 of ALL IN COLOR FOR A DIME, and it has essays on just about all of the Golden Age material from the flying aces to Plastic Man and Wonder Woman. Published by Arlington House, 81 Centre Ave., New Rochelle, N. Y. 10801. . . . New women's paper in Berkeley. PLEXUS, 1424 Northside, Berk. No art yet. . . . Work by Lee Marrs coming up in PLOP! and CRACKED! . . . Larry Todd is doing 8 pages for Charles Dallas' PSYCHOTIC ADVENTURES 3. . . Rand Holmes saw a shape in the plaster of his hallway that looked a lot like Jesus and, you got it, a drawing of the prophet about ten inches above the floor. Will it be another bit of lost art like that gigantic drawing on the wall of Spain's one-time bedroom in that big yellow house on Diamond St.?

SNARF 5 is coming! From Krupp. Cover by Harvey Kurtzman! Soon.

For information on The Comic Book seminar, write to UC Extension, 55 Laguna Street, San Francisco, Ca. or Call up Carol Thompson, 861-6833, and she'll fill you in on tuition, etc. It's 2 units of English credit and will probably cost about $50 for the weekend. Here's what's on tap: Dick Lupoff will speak on the relationship between the pulps and the comics. The second volume of his ALL IN COLOR FOR A DIME is out from Arlington House and he and co-editor, Don Thompson call it THE COMIC BOOK BOOK. I'm using this as one of the texts for the course, because it has essays on just about all the major comic trips except the ugs. Tom Andrea will lecture on the mythic origins of the superhero. Trina on "The Image of Women in the Comics." Don Ault on "Disney, Fleischer, and the Funny Animals." Lee Marrs on the humor tradition from Mad to Nat lamp. Shelby on the educational possibilities of comics. We'll have a lot of film material, including a showing of Fleischer's GULLIVER'S TRAVELS (7-27). Any practicing artists who would like to participate in this seminar (by talking to small groups of students) may arrange a complimentary enrollment by contacting COMIX WORLD before the first of July. A display of early Sunday pages and Golden Age comic art is being arranged by Bob Beerbohm of the Berkeley Comic Art Shop. This will be a chronological history of the development of the medium from strip to graphic story.

COMICS AND COMIX is the newest publisher of undergrounds. A corporation with four retail stores in Northern California, C & C enters the field with four books: RONALD THE BARBARIAN, BARBARIAN KILLER FUNNIES, SPACED, and THE FIRST KINGDOM. Seems to be typical for retailers to have publishing aspirations. Gary Arlington began publishing comix soon after opening his store in San Francisco (April 22, 1968). An EC collector since 1948, Gary had always wanted to revive the horror books. In 1973, he published some parody EC covers in his Nickel Library series, got sued by Bill Gaines, and ceased and desisted as court ordered. Bob Sidebottom in San Jose got into publishing with Hale Han's BARBARIAN #1, and intends to keep that title going as well as CALIFORNIA COMICS. Most of this material being published by the people who run comic stores falls in the Sword and Sorcery category and would have gone into fanzines in times past. Fanzine art came into the ugs in a big way after the publication of Richard Corben's FANTAGOR 1 by Last-Gasp Eco-Funnies in 1971. Jan Strnad's ANOMALY 4 was published in comic format by Bud Plant in 1972. Some critics argue that the fanzine material is not underground and I'm inclined to agree in a political sense, but the term "underground" has come to be descriptive of any comic book printed outside the Eastern Industry, so I don't know. What do you think? *****

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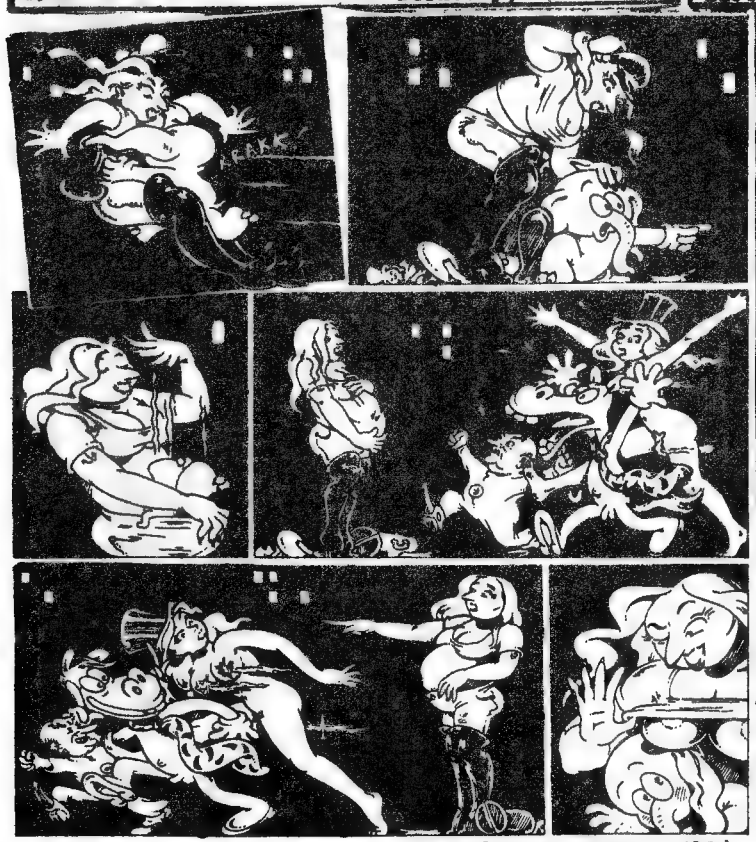
Evert Geradts got turned on by Walt Disney's exported DONALD DUCK in 1953 and since then he has done a lot of funny animals and the work on this page is from his newest issue of TANTE LENY PRESENTEERT. #16 His comix are for sale by him--
Hulshorststr. 269
Den Haag,
Holland. $1

"I'm a 100% Dutch Boy, born and raised in Den Haag (The Hague), in a quiet family, 6 children - not even Catholics at that! The family is very musical, mother sings and plays anything on the piano (she can't play kazoo on it, har har)
I always was fascinated by comics, but we used to be too poor to buy 'em. A lot of Dutch families were rather poor in the 50's (when I grew up), Holland was just recuperating from war-wounds. Whenever we saw American magazines in those days we just couldn't believe that every American family had an icebox, or a washing-machine, or TV. We didn't have any of those things, some well-to-do Dutch people had things like that, and very few had a car. No need to say we were terribly impressed by the image of America - the Saturday Evening Posts had lots of ads for giantic cakes with cream and all - we didn't have a big comics-scene, mostly imported Belgian and French strips, no EC's or anything comparable with that!"

This issue COMIX WORLD features A Dutch cartoonist whose work has appeared in a number of Krupp comics. How did Evert Geradts wind up in SNARF and PROJUNIOR and WEIRD TRIPS? He wrote: "The way I landed in Wisconsin is purely coindicental: in my ALOHA-days I ordered "Captain George 's Comic Worlds from Canada. In one of them was a letter by Jay Lynch. The name meant nothing to me then, nor did the BIJOU he mentioned. I was investigating comics in general then so I asked him about BIJOU. We've had a correspondence since. I sent him Tante Leny's, he liked my style and recommended me to Denis Kitchen, who was putting together PROJUNIOR." PROJUNIOR, for those who never saw it, was Don Dohler's title and Kitchen did a comic in which 23 ug artists did their interpretation of the character. Asked about differences in attitudes between America and Holland, Evert said, "Holland is basically a socialist country, and quiet compared to America. There are differences in attitude towards their language; whereas Americans love their language and use its possibilities and do a lot of word-play, Dutch people are really anti-Chauvinists. Dutch rock bands sing English texts, and everybody uses a lot of English phrases like O.K, Sorry, Knock-off, Computer, shorts, rails, bus, pick-up, recorder, doping, and so on. You won't be surprized by now that new things are advertised as "It's NEW! It's from AMERICA!"
For the rest of Evert's rap, I'll let you read it in his own writing. Most of you don't read Dutch anymore than I do so I'll leave you to speculate on what those stories are about until they get translated into English.



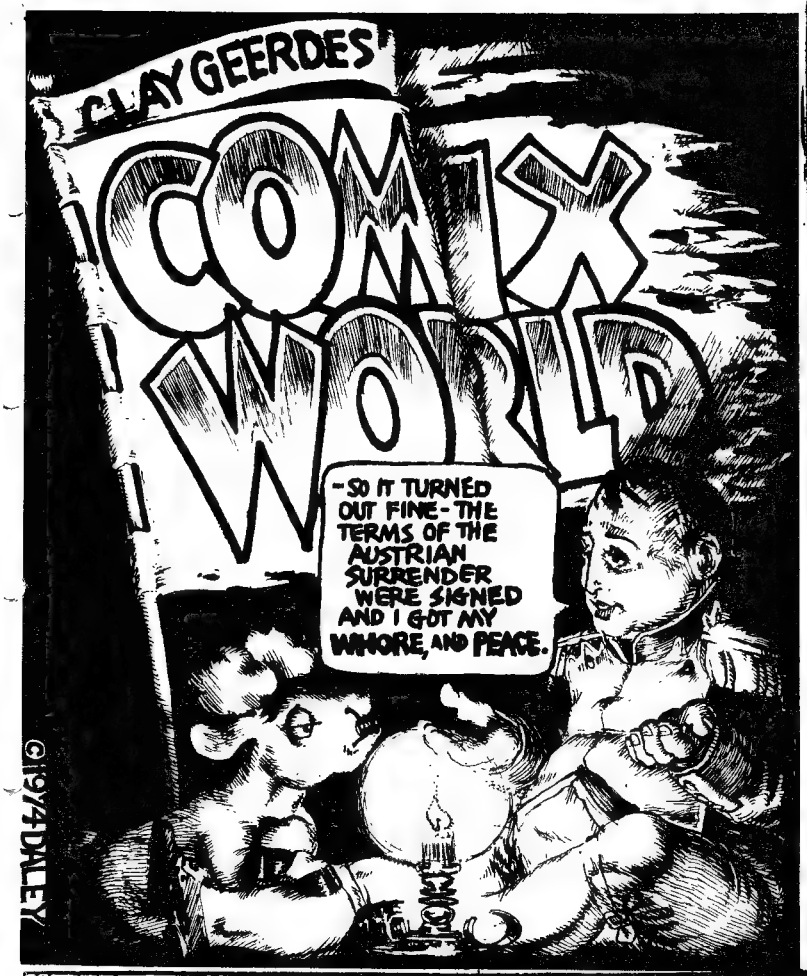
© EVERT GERADTS. 1974.

Historical footnote: The first jampage by Dave Sheridan and Gilbert Shelton, "Fat Freddy's Cat and His Friends," was published in the Berkeley BARB, issue 464, July 5, 1974. P. 16. Many more of them coming.

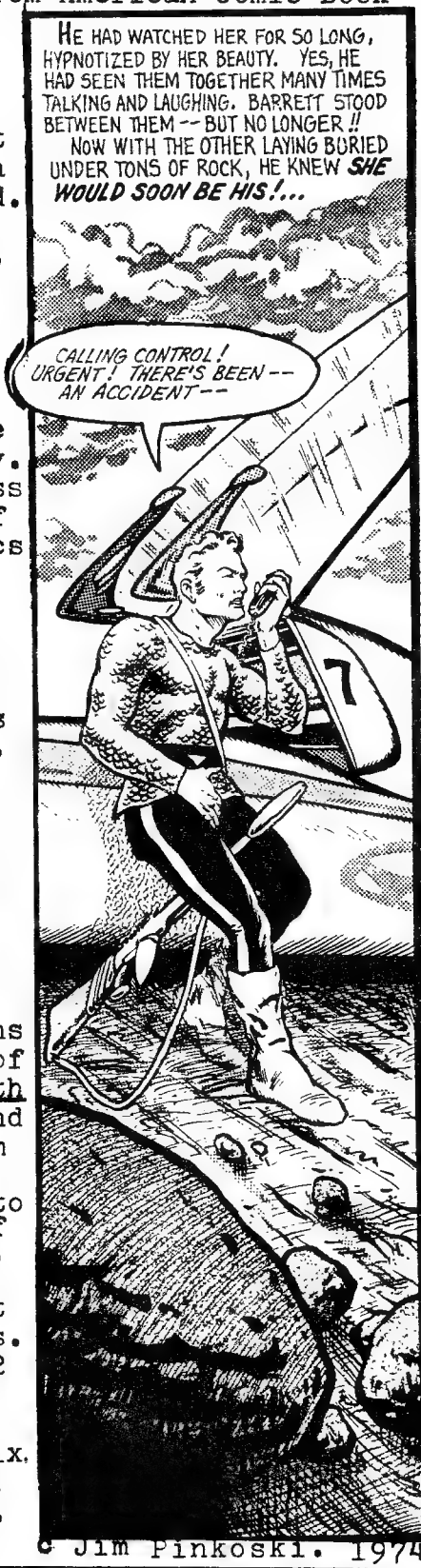
The attitude of parents and teachers towards comics in Holland was always something like your famous Dr. Wertham preached. We never had a Golden Age of Comics over here. In 1953 the Dutch Donald Duck-magazine was introduced. The first issue was handed out to the kids in the streets for free, to get them hooked. Lots of kids were, of course. It made a tremendous impression on all of us. I know a lot of guys of my age who know exactly what story was in that first issue - even if they aren't comic-freaks at all!!
Most of the Dutch comics ~~are~~ consist of a lot of text underneath balloonless pictures - awfully dull, but very educating according to parents (they could read them before putting the kids to bed) ← read them to the kids, I mean.
Belgian comics were and still are like American comics - balloons and all. The comic-magazines come out every week and publish a lot of stories, but only 2 pages of each in one issue - so you have to buy it every week. (Donald Duck is an exception.)
I hope this gives you an impression of the not too exciting Dutch comics-scene I grew up with. Having a good mind for mathematics and physics and things I took it for granted I'd become a professor - at least a teacher or a scientist. After college I even enlisted on the famous Leyden university, but class-differences were heavy and I felt like a very lonesome poor boy so after a few months I decided to split and I performed my military duties (I couldn't think of anything else) for 21 months.
All this time during school I always was "the guy who could draw funny", but I never saw any future in it, as nobody in my circle took it seriously or encouraged me. So I never joined any art-school or -course. It was only in 1968, or thereabouts, in the Psychedelic Days that I rediscovered my slumbering neglected talents and started doing things for Hitweek (later ALOHA), the famous Dutch underground-magazine. Did I tell you I was born in 1943? In fact, I was, and in 1968 I had been a lab-assistant, a chemistry-teacher at a girls-school and a programmer (I still do computer-programming to earn the daily bread).
In the ALOHA-days I and a lot of guys with me discovered the old American comics like Krazy Kat, Little Nemo, Mutt and Jeff and so on. We didn't know any of them. To top all this we had the American Undergrounders. Those were crazy times, that only now seem to calm down somewhat.
Willem de Ridder (art- and ideas-man of ALOHA) tried to get something like a Dutch adult comic published, but failed. Then I tried to do it myself, our first Tante Leny appeared in january 1971 and we are still busy with it. Via ALOHA I came to know some other Dutch artists like Aart Clerkx, Harry Buckinx, Bill Bodéwes, Marc Smeets and Joost Swarte - you'll see them all in Tante Leny. They all had published stuff in ALOHA, but wanted to have their own comic too, so they all joined my plans. As you can see we had the American comix as an example, especially the shape of the American comix, the format.
The French u.g. comix never copied the Americans, and the first (?) English effort CYCLOPS was a tabloid.
Getting a comic together and getting it printed is one thing (the easiest) but distributing it is another. Nowadays we print 1750 copies of each TLP-issue. We have some 250 subscribers, and the rest is distributed by Bill Daley, an American ~~so~~ living in Amsterdam who handles song-books, imports American comix, distributes the European sex-paper SUCK etc. He covers only the 3 "big" cities in Holland: Amsterdam, Rotterdam and Den Haag. TLP is in comic-stores and some specialized book-stores.
Who are my readers? A difficult question. I think the people who read ALOHA are interested in TLP. Boys more than girls.... Young more than old... I have in mind the average comix-reader: a boy of 20 years old, finished college and is now studying, but not too determined. Is interested in all comics and ~~ma~~likes to draw himself.
I dunno....
The general feeling about comics is very high at the moment. A lot of comicstores were started, where old comics are sold for enormous prices - just like in the States.

In spite of the paper squeeze, Comics and Comix has managed to get out four new ones. They are BARBARIAN KILLER FUNNIES, a lot of humor at Conan's expense by Tom Bird; SPACED, in which Jim Pinkoski renders a rather unusual relationship between a woman and a mummy; THE FIRST KINGDOM by old pro Jack Katz; and that long anticipated solo book by John Pound, RONALD THE BARBARIAN. The books are available from Bud Plant, 458 Harmony Lane, San Jose, Ca. 95111. From the same place, you may order the fifth PROMETHEAN ENTERPRISES ($2) in which you will find what is probably the most complete interview with Robert Crumb to date (done August, 1972). From Vern Coriell, 6657 Locust, Kansas City Mo 64131, you can get the latest Burroughs Bulletin in which Rich Corben has done a Tarzan two-pager in color. $2. Warren's COMIX INTERNATIONAL is also $2, a beautiful Corben anthology.

You wanna learn to cartoon for yourself and for the hell of it, well, Dan O'Neill's THE BIG YELLOW DRAWING BOOK is a good place to start. It's $2.50 P.P. from him, Box 1297, Nevada City, Ca 95959. O'Neill teaches a course on the subject at UC Extension, 55 Laguna, S. F., and out of that course has come the ten-cent comic movement. First ish is PANDEMONIUM EXPRESS FUNNIES No. 1. They're at 5507 College, Oakland, Ca 94618. Donate a quarter and see what these guys are up to. . . . International Polygonics Ltd, 200 ea. 27th St., N. Y. N. Y. 10016 is the company which just published the first UNDERGROUND JIG* SAW PUZZLE. It's "Cheech Wizard answers the 5 Great Puds." $4.95. From them we find that the Hat's going to be in an animated film and you just know it's not going to be a bummer like THE NINE LIVES OF FRITZ THE CAT which was rightly booed offscreen at Cannes for being a piece of rot. . . . How did I find out Don Donahue's anthology is THE APEX TREASURY OF UNDERGROUND COMIX (due in October)? I read about it in THE OFFICIAL GRIFFY GAZETTE.. . . The guys at Vent Publications, 1227 Greenfield Dr., Alden, N. Y. 14004 have put out BUFFALO RAG, #1 and half of it is DEAD CONCERT COMIX, a nice tribute to one of our favorite bands here and elsewhere. They're seeking a publisher. Any Grateful Dead groupies out there wanna subsidize a funnybook? . . . Musicians in comics-- Regg King has done a story about Jimi Hendrix, "The Cosmic Circus." King has his own club and magazine and you write to him at 1042½ 103rd Av, Oakland, Ca 94603. The Hendrix story ran in ish No. 466 of Berkeley BARB. Same copy has Michael J. Becker's cover of Mick Jagger at Altamont. Mike did the cover of #465, too. . . . Erotica fans might be interested in THE ADVENTURES OF SWEET GWENDOLINE. Belier Press, 18 Cornelia Street, New York, N. Y. 10014, has some of them at $10 ea. Tell them you're 21 or no deal. From the brochure, I'd say you S&M fans can't miss on this one. . . . help COMIX WORLD, friends. I'm getting orders for back issues like mad and need the money to print some more. You can help by buying a spare set for a gift for a friend. $2 each. 3 for $5.
There'll be some new comix soon, so ease up on your fingernails. London in color in LAMPOON!

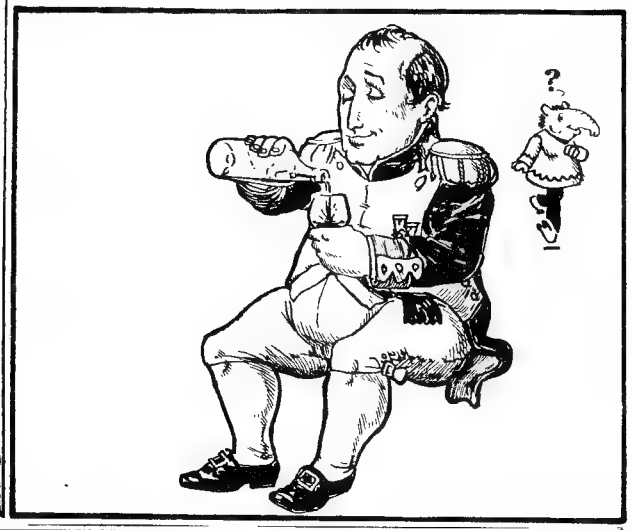


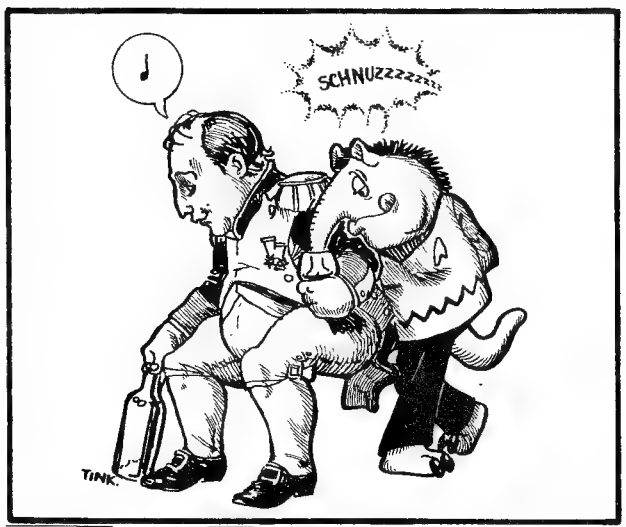
Writing about the New York Con, Joe Shea said in THE VILLAGE VOICE: "What is hidden at the Great Comic Con, however, is the simple truth that comic books are not and never will be art (Vol. XIX, No. 30, July 26, 1974, p. 7)." How Joe Shea came to this conclusion is evident from reading his text. He talked to a few dealers and kid fans. No evidence that he's familiar with anything that has happened in comics for the past 20 years. I've seen a lot of the junk that passes for fine art in the museums these days and I still maintain my view that the finest art is being done in the comic medium. . . . The comics are seriously considered by some students at Harvard these days and the first issue of the Harvard Journal of Pictorial Fiction is on sale for $2. Box 21, Memorial Hall, Cambridge, Mass. 02138. Only og artists are considered in this pilot issue, but it's likely the Harvard Comics Society will discover the ugs by #2. Barry Smith, Mike Kaluta, and Jim Starlin are discussed as "new wave" cartoonists; Armand Eisen argues that "true graphic fiction is proseless," and included are ten pages of Gil Kane's "highly articulated aesthetic sensibilities." They'll get around to the innovative panelology of guys like David Sheridan and Fred Shrier. . . . I had a meeting with Mike Friedrich, Jim Starlin, Steve Englehart, Frank Brunner, and Al Weiss in August. We're putting together a piece on the future of the superhero, and I'll let you know where it's going to run. . . . Seaboard's new line of comics should be available as you read this. 8 color and 4 b/w books. . . . First issue of the Lee/Kitchen mystery comic (advertised earlier as Comix International) is due in Sept. as well. . . . ZAM! and Girl Fight out from The Print Mint (830 Folger, Berkeley, Ca) this week. . . . From American Comic Book Company, P. O. Box 1809, Studio City, Ca 91604 comes an unusual art book, M. R. Brangdon. Art by Bill Stout for a script by T. Stroud. . . ORB 2 is ready from 660½ Bloor St. W. #1, Toronto, Ontario, Canada M6G 1k9. $1. This is a fine Science Fiction Graphic Story magazine. The editor is Jim Waley. . . . Pendulum Press has a new series of illustrated classics at 75¢ each. Fine for teachers. From Adademic Building, Saw Mill Rd, West Haven, Conn 06516. . . . Last Gasp has a few new t-shirts. Dopin' Dan, Harold Hedd, Dr. Atomic, Frank Brunner's caterpillar, and a design by Barney "Armageddon" Steel are featured. 1274 Folsom, S. F. Ca. Ron Turner is considering submissions for future issues of Skull and Slow Death Funnies. Xeroxes and query to the Folsom address. . . Jack Katz is halfway into the second issue of THE FIRST KINGDOM, and it's the most impressive concept I've seen in years. A 24-book epic. 12 years of drawing. #1 is available from Comics & Comix, 2512 Telegraph Av, Berkeley, Ca. It's 75¢.



MERE ESCAPISM FUNNIES

This is the 15th issue of COMIX WORLD. August '74
A set of back issues is $2. A sub is $3. All checks to Clay Geerdes 915 Indian Rock Rd, Berkeley, Ca 94707.
Letters welcome. For reply, send me an SASE.





He sat on the bed and began eagerly opening his other packages. One of them was from California and was filled with underground comics. Jon smiled as he examined the cover of R. Crumb's latest grossly funny masterwork; one of the nonoriginal posters on the wall was Crumb's popular "Keep On Truckin'" poster, with a row of tiny-headed, huge-footed absurd men dancing in a line against a field of orange. One of the undergrounds had some Gilbert Shelton as well; Jon especially liked Shelton, whose "Wonder Wart Hog" was pictured on Jon's tee shirt, though his "Fabulous Furry Freak Brothers" strip was more famous. Not much else of the underground art was up to their standard, in this batch of books anyway. Maybe the undergrounds were where he could make his first splash, he thought, leafing through several books full of artwork he considered beneath contempt.

Max Collins was a comic collector for years and it shows in his mysteries. Lot of insight into the collector mystique. His first book was BAIT MONEY and he followed it up with BLOOD MONEY when the trip became a series. Those who want to check out his comic freak hero can order the two books listed from Popular Library, 500 Third Av, N Y N Y 10016. Ask for Curtis Books nos. 07265 or 07277 or both. 75¢ each. I read and enjoyed both. . . . PSYCHOTIC ADVENTURES 3 is on sale and Charley Dallas has gone East. This one has Larry Todd's story of the Sloop John B, Dallas' interpretation of A. Merritt's "Women of the Wood" and a horror story about Doctor Dark. PSYCHOTIC 1 has been out of print, but there are still a few copies at Last Gasp for those who want to get all three issues. A complete bibliography of Dallas' ug work appears in Comix World 5. . . SPACED 1 is Jim Pinkoski's first solo book. This one contains the Egyptian sex fantasy, a couple of Jim's Science Fiction stories, and a six-page parody of Adams' GL & GA. In Jim's book the characters are renamed Green Lampburn & Green Airhole. I like it and wish humor mags were more on top of things in the seventies the way MAD was in the 50's. Time a lot of those uptight superheroes were deflated. SPACED is available from Comics and Comix. . . . Logo for this CW was done by cartoonist Pat Daley. She did the parody of Bode, "Melvin Wizard", in BIJOU 8, and a 7-center called FIRST EMPIRE FUNNIES ('71). I've seen a lot of her work and it's more than impressed me. She's in her twenties and works out of Chicago. Characters featured in the strip on this page are Napoleon and Romoser. He's not an elephant, incidentally, but a being from another planet, an extra-terrestial funny animal. . . SLEAZY SCANDALS OF THE SILVER SCREEN is highly recommended for comic and movie fans. The artists are all using pseudonyms but you pros will spot the styles and know who's who. Marilyn Monroe's on the cover and there are stories about Fatty Arbuckle, Lupe Velez, and Liberace included. It's 60¢ from your dealer, and, in answer to those who have said it's a rip-off because of the size, I have to disagree. This is a fine art book and the quality justifies the price. The panel next to this prose is from the suicide story on Lupe Velez and it's the first ug comic work by Jim Osborne to appear in a couple of years. . . . A second issue of MANHUNT and a fourth ish of WIMMEN'S are on the way to comple

Dirty Laundry is a jam comic with art by Bob and Aline (Crumb and Kominsky). It's not a quality book and is one which will be of interest more to avid Crumb fans and close pals than to the reader at large. No new ideas are included in the book and from the rendering of many of the Crumb panels, it is clear that his own attitude toward the project was ambiguous. There are a lot of swipes from earlier Crumb comix, but the originals have a passion which is lacking in Dirty Laundry. Question is: Are the private squabbles of Crumb and Aline any more interesting than those of anyone else? Is that what a reader wants in a comic book? Crumb has always been a master story-teller and to see him self-indulgent and ambivalent the way he appears in Dirty Laundry will be painful to his proponents. Because Crumb produced so much beautiful material in his early period, he has set up high expectation in his following. It is not fulfilled in this new book. Aline Kominsky's work appears in WIMMEN'S COMIX. Personally, I think the jam interesting as a concept, but it doesn't work for me. It was not the first time a man and woman worked together as Crumb says on inside front cover. Shelby and Michael did NET PROFIT, working on a concept beyond the mundane events of their private lives. Laundry is 75¢ 8/74

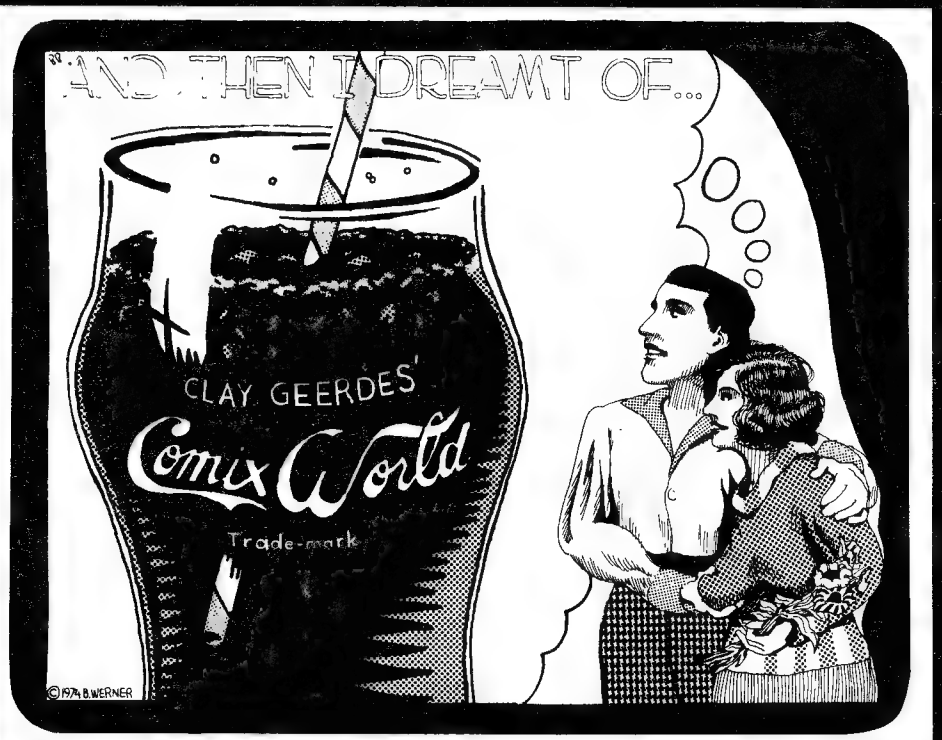
The panels on this page are from the first book of THE FIRST KINGDOM, an epic by Jack Katz. There has never been a comic like this one. It takes the comic book form out of what Katz refers to as its "arrested infancy" and "extends comics to the potential they've always had." The characters in THE FIRST KINGDOM are born, live and die; They incorporate a reality never present in those comics where superheroes have unnatural origins and fulfill careers that show them to be immortal. "I don't know if kids want to identify with characters who can't die," said Katz. "I believe they have an inner dignity, that they will identify with my hero, Darkenmoor, and watch him grow and develop like themselves. I intend to grow my heroes up from childhood, to give them a world they can live in. The potential has always been there, and there have been many artists who have dreamed about going beyond the industry formulae, but none of them ever did it. They got caught up in the day to day factory work and it took so much out of them that they never got around to their own work. About a year and a half ago, I stopped drawing. I sat down and wrote THE FIRST KINGDOM. It took me nine months. 720 pages. It's all done."

Jack Katz is 46. He's been in comics for 30 years. At 16, he was pencilling BULLETMAN and ARCHIE. He did numerous stories for Atlas, Fiction House, Standard, National, Warren, and Skywald. For five years, he worked for King Features Syndicate.

In his introduction to the first volume of his epic, he says: "The work I am undertaking, to execute the illustrated epic THE FIRST KINGDOM, is the first in a series of books in which I hope to extend the dimension of comics to the potential art form that one of the earliest and greatest artists, Hal Foster, laid down the foundations for. This is a novel in which the characters live in front of you, like a silent motion picture. The freedom of the underground press has given me this unusual opportunity to realize every potential I feel this art form capable of expressing."

The panels on this page are from ORB 2. This is a magazine-sized book filled with art and stories reminiscent of WEIRD SCIENCE FANTASY. It's in black and white with the exception of a single color story. $1 from 660½ Bloor St, W. #1, Toronto, Ontario, Canada, M6G 1K9. . . HARPOON 2, the "Fish Issue," is out. Bill Skurski is now Art Director. He, Jay Kinney, and a few others put out DROOL #1 a couple of years back, one of the few attempts at an ug humor mag a la LAMPOON. Cartoonists in the second HARPOON include: Ned "Smacky Duck" Sonntag, Justin Green, Doug Wildey (a "Rude Romance" entitled "Captain of My Heart"), Paul Kirchner, Ralph Reese, and Jerry Lane (who did MIDDLE-CLASS FANTASIES, the first ug to be accepted by a college as a master's thesis project). $1 from 21 West 26th St., NY 10010. . . . Frank Brunner's FLESH AND FANTASY folio is available from Middle Earth, Box 18372, Denver, Colo., 80218 for $10. Six sexy drawings printed 15x11" on high quality bristol. Frank is at work on a story about Howard, The Duck which will run in giant-sized MAN-THING #4. Steve Gerber wrote the story. . . Barney Steel is back in the Bay Area. A novel finished, he's at work on ARMAGEDDON #4. . Larry Todd has finished cover paintings for BRAIN FANTASY 2 and PARANOIA 2. BF2 is next from Last-Gasp.

That's Barry Smith's CONAN flipping you the birdie on RAGNAROK 3 (456 Orange Rd., Orange, N. J. 07050). Inside are interviews with Smith and Vaughn Bode as well as a lot of art and pix. 75¢ and worth it. In San Francisco, Gary Arlington has some at his store, 3339 23rd St. You didn't know he was there anymore? Yep, 6½ years now. Not too long before he'll qualify as an institution. . . . The word is that Don Donahue's Apex Novelties has taken over distribution of the books published by the Cartoonists Co-op Press. Donahue's APEX TREASURY OF UNDERGROUND COMIX is due out in October. . . . SHORT ORDER 2 should be out this month. It would have been sooner but money problems held up the midwest printing. . . . if you're into forties humor and girly mags, Trent Dunphy has a large quantity at The Magazine, 835 Larkin, San Francisco. He's got copies of BALLYHOO, COLLEGE HUMOR, WINK FILM FUN, EYEFUL, and a number of early LIFES and JUDGES. LIFE, for you uninitiates, was a humor mag before it was sold in the mid-thirties and turned into a photo mag to cash in on the photography fad. First ish was Nov. 23, 1936. It sells for $25 now. Query Trent for prices. He's got a complete line of antique mags. . . . Tim Boxell tells me he did some work for a parody of LAMPOON, THE NATIONAL LAMPRUNE. That one's 50¢ from Bugle-American, 2779 Bremen, Milwaukee, Wis 53212. . . See Rand Holmes' drawing of Salvador Dali on the cover of GEORGIA STRAIGHT (Vol 8, No. 356, Aug. 8-15, 1974)? The GS is at 56-A Powell St. Vancouver, B. C. They'll probably send you a copy for 50¢. . . You serious collectors may want a complete set of the REAL FREE PRESS. A lot of early American funnies as well as ug reprints on high quality book paper. Some in translation but a lot in English. There are 7 issues that I know of. For info & catalog, write Olaf Stoop, Real Free Press, Oude Nieuwstratt 10, Amsterdam, Netherlands. Stoop has a nice comic format reprint of Basil Wolverton's POWERHOUSE PEPPER, probably one of the major influences on Crumb. . . Captain America jumped out of Jack Kirby's brain in 1941 and he's changed a lot over the years but the biggest change is just about to happen. It's got a lot to do with writer Steve Englehart. Cap's familiar red, white, and blue uniform is gone and he's got a new one. A new name, too. Nomad. In the coming months, Englehart plans to fill out the character of Steve Rogers. The change took place in #180 (Dec., 1974). "Captain America lies behind him, buried in the rubble that is politics, 1974." Rogers is described as "a hero free to be his own man." Let's wish Englehart luck. . . . More sixties history. Myra Friedman did PR for Janis Joplin and wrote a book called BURIED ALIVE in which she tells it all. Included is the story of Janis's relations with Crumb over the CHEAP THRILLS album. It's out in paperback now from Bantam. . . . I want to recommend GOOD OLD DAYS for those beautiful reprints of early 20's and 30's Sunday pages. 50¢ from Box 428, Seabrook, New Hampshire 03874. . . . My article, "Anatomy of an Underground Comic" appears in the current issue of NEW YORK REVIEW OF COMICS AND BOOKS (P. O. Box 211, Colonia, N. J. 07067--50¢). I'm in issues #3 and 4. COMIX WORLD is weekly (with an occasional exception) in the Berkeley BARB (reviews of recent ugs and alternative comic material, but I'm into the whole comic trip so don't let pieces like the one I did on Orphan Annie surprise you) and monthly in THE COMIC READER (a listing of recent ugs). BARB is now running Shelton's Fat Freddy's Cat and His Friends. These pages are jammed by Shelton and Dave Sheridan and will be collected into a book early in '75. You can expect the 2d vol. of THE BEST OF RIP-OFF PRESS soon. . . . Buy my back issues. $2 a set. Letters welcome. For answers, send an SASE. . . . Oh, Jack's FIRST KINGDOM was published by Comics & Comix, 2512 Telegraph in Berkeley. Buy a dozen. 9/2



Welcome to Comix World, #17. This one comes in three flavors, cherry, lemon, and lime, and addicted collectors may order all three for $.50. I'll even mail them to you flat in a manila envelope! You may still subscribe & get all back issues for $5. $3 for 12 issues, a surprise every few weeks. I'm a little more than monthly. If something excites me, I go to press and you get the news right away. Byron Werner did this month's fantasy logo and that's a page from his comic "Terrify Tissue" to your right. The title comes from an ancient college humor mag joke.

He: Say Terrify.
She: Terrify.
He: Say Tissue.
She: Tissue.
He: Say them together.
She: Terrify Tissue?
He: Not at all, go right ahead!

Who's Byron? ". . . well, I first got into comics in the mid-60's in grade school, reading mostly Justice League and Legion of Super Heroes. Stumbling upon a Spider-man, I switched my allegiance to Marvel, becoming a fan of Ditko and a worshipper of Kirby. My own work of this period consisted of blatant copies of their work for my own amusement. Discovering Crumb in high school undoubtedly was a turning point in my life. Along with millions of others, I drew (copied) many, many truckers, Mr. Naturals, Angelfood McSpades, etc. I really started drawing my own comix about 1970. Since then I have tried to keep up my various different styles. They used to tell me in art classes, "Find your style and stick to it!" I was convinced this idea was full of shit. This explains my various styles. Being inspired, (over)

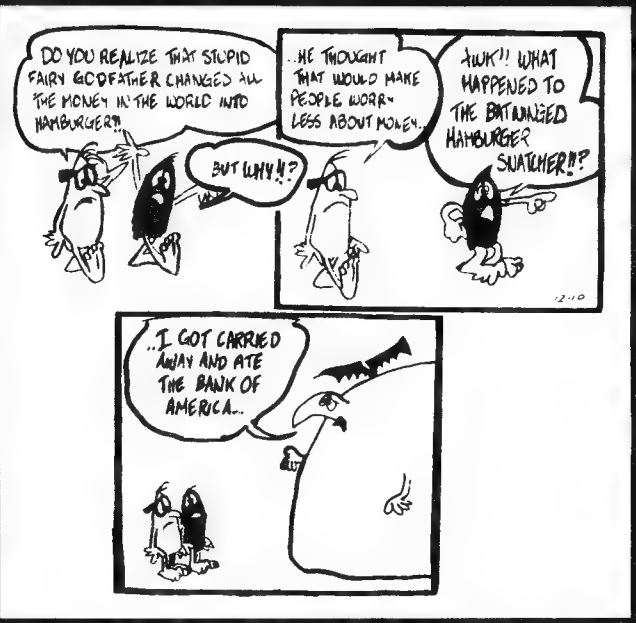
Bill Griffith warns me that he plans to draw a

GEERDES' world

and the publication of this classic of underground satire may force me out of retirement long enough to draw my TALES OF GRIFF. . . .

This from Jay Lynch: "There's a renaissance of comic art in France now. In a way, it's like what happened to jazz or rock 'n roll. Rock 'n roll of the 1950s Chuck Berry variety went to Europe & came back to us in a new refined style through The Beatles & the British groups of the early 1960s. Same thing mit den comix. The most exciting new stuff I've seen lately is by F. Massu, a really good French artist who draws for Actuel Magazine. L'Echo Des Savanes is the best French comic of all. The current issue contains 6 pages of brand new stuff by Harvey Kurtzman (#8)." You get L'Echo from Futuropolis, 130 Rue Du Theatre, Paris 15, France. Jay did a board game about Chicago. The Chicagoan Game. $8.50 from Gameophiles, Inc. in Morristown, N. J. Lynch did the game in collaboration with David Witz, a rock critic & freelancer. Out later this year. Those of you in Southern Illinois should check with SIU to see when Jay Lynch will be speaking there. It's in Carbondale, Ill. Sometime in October. ALSO ACADEMIC: In the Bay Area: Dan O'Neill is teaching a working shop in "Cartooning and the Comic Strip," Tuesday evenings 7-10, Sept 24-Nov. 26. That's at UC Extension, 55 Laguna, San Francisco, Ca. The strip reprinted on this page is from Dan's collected outtakes, BUY THIS BOOK. It's available from all local comic stores or from your mail order dealer for a buck. Nice little book that will make you laugh. Also from UC Extension, A Weekend with Chuck Jones, Oct. 11-13. Jones in person on Friday from 7-10. Hart Wegner is coordinator for the course which will be held in Berkeley on the UC campus at 155 Dwinelle Hall. Info from Jane Momono at 642-4101. November 9, 1974, is Animation Day at UC. All day that Saturday is devoted to the history and art of animation. Bugs Bunny creator Bob Clampett and several other pros will be on hand to demonstrate and talk about the current state of the art. Superb is doing this one and it's only about $3.50 for the whole day, but it's sure to be sold out so if you intend to get in you'll have to buy a ticket fast. Kids welcome. This one's for everybody. Info: 642-7477 after October 5. If you want to plan way ahead, January 18, 1975 will be Comics in America Day at UC Berkeley. I'm coordinating that Saturday and a lot of top cartoonists will be on hand to talk about the form and content of contemporary comics. If you want more info between now and the next newsletter, write & ask & send an SASE. . . . Max Collins writes that he hasn't had good luck using comics in college courses. A lot of snobbery among the students. True. The intellectual rationale has to be developed before they can be used effectively.

Werner Bio cont'd: I guess, by the work of Griffin and Moscoso in ZAP 2, I developed a kind of non-narrative comic made up of trademarks and advertising illustrations I'd found in various obscure places. This kind of strip in turn led to a kind of super-timewarp comic in which I used the positive and negative spaces offered by the trademarks as 2 more spaces to draw trademarks. . . . My current faves are Robert Williams and Veitch/Irons." * * * BULLDOG might interest you if you're into strips. A nice mag by Steve Kristiansen, 6216 185th Pl. S. W., Lynnwood, Wash. 98036. 30¢ a copy and no back copies available. If you draw strips and are beyond the imitative stage, Berkeley BARB is buying. The art Director is Michael J (who did Rubber Duck, Soft-Core, and Net Profit) and work should be submitted to him via BARB, 2040 University, Berkeley, Ca 94704. Payment is $15 and your art is returned to you. All work must be done in India on Bristol, 4" x 10" and each 3 or 4 panel strip should be complete in itself. To insure the return of your art, enclose return postage or SASE. BARB publishes each Friday and contributors are paid the following Tuesday by check. For more info, write to Michael. . . . SHORT ORDER 2 is finally on the stands and it's 40 pages of excellent comic art. I loved seeing Bud Abbott and Tuesday Weld in the shower in "Personality Cult" by Bill Griffith. Bud, who died of prostatic cancer a few months ago, was still alive when this story was written. There's irony. Last I heard of Tuesday Weld was a reference to her showing up at a party with Emmett Grogan in Myra Friedman's bio of Janis Joplin, BURIED ALIVE. Griffy does it to the fashion fascists in "The Schlock People," lead tale in SHORT ORDER & the subject of Bill's cover. It's a contemporary comic and one that shows the Zap jam--ZAM (Print Mint--50¢)--a bit of counter-nostalgia. The stories I liked in ZAM were Shelton's "Wonder Wart-Hog Takes a Brief Sojourn in Outer Space" and Spain's "Beyond The Exorcist." Nice inside cover by Griffin.



Experimental filmmaker George Kuchar makes his debut in SHORT ORDER 2 with two short stories, "A Reason To Live" and "Herzog Holiday." Both have the flavor of his recent movies. George is a teacher at San Francisco Art Institute and I hung out with his class one semester to see how he did all of his special effects. He created a storm by putting a drawn flat in front of an aquarium. Objects put in the water looked as though they were blowing away in the tornado when he filmed them with his 16mm camera through the fake window. Long a comic fan (as is his twin brother, Mike), George has recently done a film using some underground cartoonists (namely, Griffith and Spiegelman) as actors. If you're interested in his trip, you can write him care of Art Institute, 800 Chestnut, San Francisco, Ca. Most Kuchar films are for rent through Canyon Cinema at the same address. SHORT ORDER 2 is 75¢. To see Rory Hayes and Kuchar in the same comic--Ah, it boggles the mind. These panels copyright by the respective artists, 1974. Study hard. C. G. 9-20

Comix World 18. Copyright 1974 by Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca, 94707. World Rights Reserved. A subscription and all back issues will cost you $5.25 this month. Check or M. O. to Clay Geerdes. This issue is dedicated to the animators, those arch satirists who preceded MAD and ZAP. Guest star, Tweety Bird, courtesy of Bob Clampett. "Tweety's" screen debut occured in 1942, when he wiped out a couple of lame cats named Babbitt and Cats-Tello in "The Tale of Two Kitties." Clampett told Funnyworld's Milt Gray the little bird was a satire on one of his own baby pictures, a little nude his mother insisted on showing around whenever a friend dropped in for coffee. In "Kitties," Tweety was featherless, and the censors said his nakedness would have to go, so subsequent cartoons reveal an opulent Tweety in yellow feathers. The two cats were refined into one, Sylvester, and he's been trying his best to eat Tweety for 32 years. Gold Key has kept the characters active, but the cartoons are rarely seen. Why not? We've had the dreariest and most depressing lot of films this year and it seems almost a conspiracy by the movie industry to keep us from enjoying anything. One of the highlights of the MGM film anthology, "That's Entertainment," was seeing Jerry The Mouse dance with Gene Kelly in the clip from Anchors Aweigh. Betty Boop has been revived everywhere and when she appears onscreen at the midnight shows at San Francisco's Presidio Theatre, she is always cheered. So when are we going to see an anthology of great Tweety's and Bugs Bunny's and Tom and Jerry's? Chuck Jones was at UC in October and he talked about the great expense involved in animation. So what? If the film industry can waste 20 million dollars on a loser like Paint Your Wagon, a couple of million is small change for a fine cartoon. People love animation. I talked with Milt Gray, who did a lot of work on "Heavy Traffic," and I told him how disappointed I was with the live action ending. His feelings are partly expressed in the following: "Fritz was a major artistic breakthrough in the field of animated cartoons because it proved to many people something that most of us in the business already believed: that full animation could portray not only humor and excitement, but also anger and fear. Heavy Traffic went a broad step further: despite its crudeness (which was due to its impossibly low budget), it made me aware of the fact that genuinely adult themes could be successfully handled in animation. Prior to Heavy Traffic, I had been thinking in terms of Warner's and Disney. Even the Fleischer Supermans had only a pretense of dramatic realism, relative to the better Disney things of that era. I have to give Bakshi credit for breaking a lot of new emotional ground with Heavy Traffic. For me at least, it was the first successful blend of live-action and animation. It seemed to be a little surrealistic, but it felt right--perhaps because a cartoon is a form of abstraction anyway."

Milt Gray is working with Mike Barrier on a book about animation which will eventually be published by Oxford Press. He's a young man. Born in Portland in 1942, the year Bob Clampett was making his first Tweety. He worked on Fritz, Traffic, Coon Skin, and Nine Lives of Fritz The Cat. His career began with Disney in 1965. He was an assistant animator in 1967 when he left. Milt is an associate editor of Mike Barrier's Funnyworld. #15 contains the first part of an interview with Bob Clampett. Most comic book stores still have copies. 10-19-74

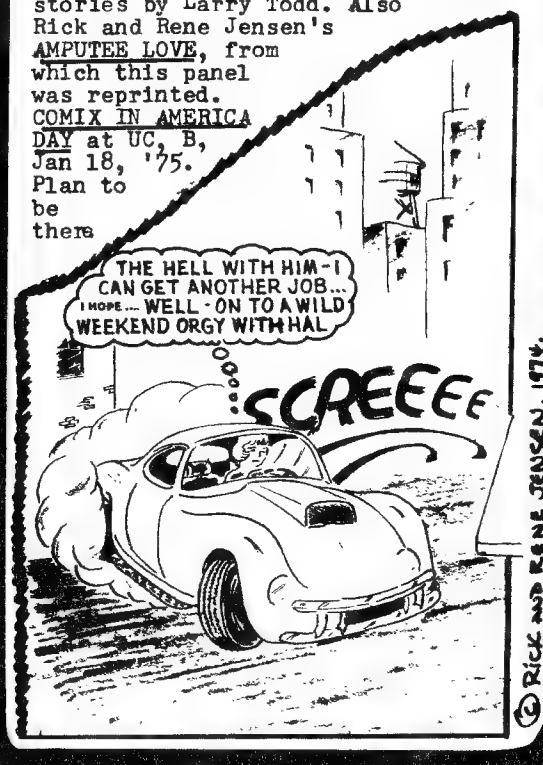
What's happening in the undergrounds? Well, I'll let a few of the artists tell you in their own words. * * * * George Metzger writes from Canada: "i've done stuff for both a new Moondog and a new truckin but both are kinda shelved. Comics seem to be in a real slump. Publishers rarely answer letters or give me info i request. . . . i still have a lot of hopes for comics but the big companies seem to be blowing it and the U. G. publishers don't seem to be doing so hot either." September 14, 1974. In Amsterdam, Evert Geradts is ready with Aunt Leny Presents 17. His latest Jan Zeiloor-cat story will be in Snarf 6 (rumor is Al Capp did the cover for that one!). Evert writes: "My next Jan Zeiloor story will probably be about child-loving. We had some cases in Holland of child-murder where the guy would lure his victims to his house with "Donald Duck Magazines!!" More factors compelling me to do it are an American movie about a children's court magistrate where a 14-year-old boy was driven nuts because he was accused of having kissed a small girl he was baby-sitting." In response to Byron Werner's page "Terrify Tissue" in CW 17, Evert sends a couple of puns he got from Glenn Bray. "You're Amsterdam right!" and "I would kiss her, wooden shoe?" October 3, 1974. From Toronto, Orb editor, James Waley, informs me that that #3 will have an expanded color section and will include work by Steve Skeates, Richard Robertson, and Jim Craig. In response to a lot of letters, Ted Richards is planning "On The Road With Dopin' Dan." Terry and Ted are due to become parents in February of 1975. "I think this will be th' first baby born around th' S. F. Bay Area Comic Scene!!" says Ted. Who knows, maybe Ted will draw a birth announcement and we can run it in CW.

UNDERGROUNDS. After a long wait, the second issue of Trina's Girl Fight is on sale. It's black and white, 50¢, published by Print Mint, and all the work is by Trina. Lead story is set in South America. "Montezuma's Revenge." The panel in this column is from that story. Second tale is "K. C. Starr-Childe," a tale of pirates and women set in the year 2000. "Fox Hunt" continues the adventures of Trina's black revolutionary heroine. If you want to look at the prototype of these stories, see the Fight Comics published by Fic-House in the forties. Trina fills the form with contemporary feminist commentary. On the inside back cover, she conducts an interview with herself. "I know my work puts some men UPTIGHT. . . Hey, man, if you're taking it personally it was probably MEANT for you. * * I was at the San Francisco International Film Festival from Oct 16-27. Jim Buckley's FRANCE, INC. could have been an underground comic. A character reads a serious philosophical work which he has hidden inside a copy of Fantastic Four. A cop reads Crumb's Your Hytone, that poem to American anality. Another actor studies the Nostalgia Buck Rogers and what happens in the film is a lot of gross anti-advertising. It's a take-off on Murder, Inc., from the days of the bootleggers. Dope is the key in this one. A woman ad exec wants all the chemicals legalized and the baddies off her. A lot of porn and violence. People walked out. Maybe it was overkill, but I thought the film had a lot to say. * * WONDER WOMAN'S FETISH FANTASIES? Yep. That's what it said on the cover of FETISH TIMES, No. 11. It's one of those gross papers you have to be an adult to buy. Box 7109, Van Nuys, Ca 91406. A satire on Charlie Brown's masochism in #11.

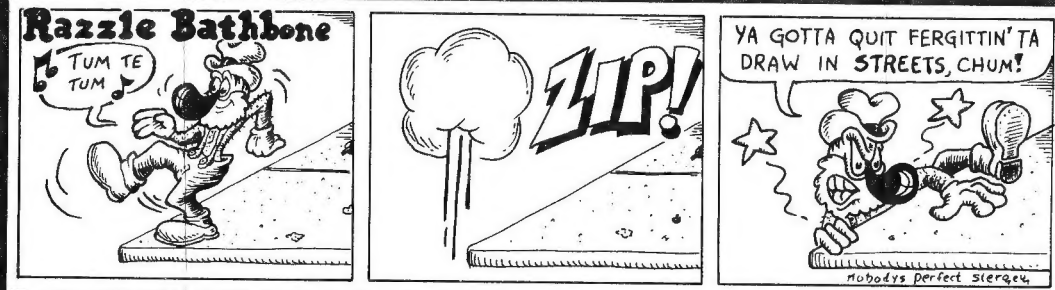
Copyright. 1974. Jack Katz.

Above is a preview panel from the second book of The First Kingdom. What differentiates Jack Katz from any other artist working in comics today is a rejection of recycled romanticism and an adherence or return to classical tradition. His concept is broad, encompassing the creation of a new world, a post-atomic culture, and it is a project which will take from 12 to 15 years of his life to complete. Katz, you must understand, is not employing a mythical past such as that conceived by Robert E. Howard as a basis for his work, rather he is projecting into the future of mankind, a future based upon his understanding of psychology, history, sociology, and literature. His characters, Darkenmoor, Nedlaya, Tedra, and his world are unique in the history of graphic literature. The reality of his figures is intensified by his intricate knowledge of anatomy and biology. Architects who have looked at the drawings of his futuristic cities have been amazed by the complexity of his perspective. Katz, like Hal Foster, the artist he reveres above all others, takes his impetus from life. He does not read or copy the style of contemporary comics, and his uniqueness of line, panel layout, dramatic expression, and subtle gesture are apparent even in his early work for Atlas. I once spent an afternoon with Katz during which he showed me his pencils for a love story and the completed story as inked by a house artist. All of his subtleties were ignored and the meaning of his dialogue distorted beyond recognition. He called it a case of "butchery." I could not agree more. For many years, perfectionist that he is, he was tortured by changes made on his work, then, suddenly, he stopped, left New York, and wrote The First Kingdom #2 will be on sale in December. 10-29-74

OTHER STUFF: After his appearance in Berkeley, Bob Clampett will speak at UC, DAVIS, Nov. 11 and 12; FRESNO STATE, Nov 14, and SACRAMENTO CITY COLLEGE, Nov. 18. Call the campuses for times and specifics. . . . Harvey Kurtzman says Annie Fanny is scheduled for December's Playboy. . . . Isn't WICKED WANDA in PENTHOUSE getting repetitious? . . . Friends of Books and Comix is no more, but GOOD BOOKS is. They intend to have a traveling van, to help people make direct contact with artists and authors through a series of campus and neighborhood center readings. The first of these will be December 15, 1974, at the Potrero Hill Neighborhood Center. Members of the group include: Turtle Island, Last-Gasp, and Five Trees. . . . Keith Green, who I'm told owns the name Cartoonists Co-op Press, is editor of Warren's Comix International. Looks like he and Denis Kitchen, editor of Stan Lee's COMIX BOOK, will be competing for underground art. . . . Did you notice that Mike Friedrich's STAR REACH 1 was burning in a panel of IRON MAN 72? Next to it, THOR remain-intact. The plot concerned the last San Diego CON and I didn't think much of it. . . . From Last-Gasp, BRAIN FANTASY 2 with a cover and two new stories by Larry Todd. Also Rick and Rene Jensen's AMPUTEE LOVE, from which this panel was reprinted. COMIX IN AMERICA DAY at UC, B, Jan 18, '75. Plan to be there



NEW THINGS. Main problem with Stan Lee's ORIGINS book is the style of the writing and the lack of any research. It is one of those books which ought to contain much more than it does for the amount of money charged. As it is, it is nothing but an extended Bullpen page with a few glossy reprints of Marvel superhero stories. I love the Kirby reprints, which are from books like FANTASTIC 4 #1 (now running as high as $75 for a mint copy), but am disappointed with all of Lee. This is not a history, but a memoir, yet the way it is presented many will think it is intended to be a history. And those who do not know the origins of most of the characters now in the Marvel Comics will be further confused. Lee, to give him the benefit of the doubt, is simply negligent. What he prefers to think of as creativity, i. e., his concepts for Marvel, is really an ability to adapt on previous ideas. All of the characters in Fantastic Four are earlier heroes restyled. The Human Torch was around in Marvel Mystery back in the 1940's, and so was Bill Everett's Sub-Mariner. The Thing is an obvious adaptation of Mort Leav's The Heap (Airboy #8, 1947), and Mr. Fantastic is simply Plastic Man without the genius of Jack Cole. In case you're thinking, well, at least he came up with Invisible Girl, you're wrong again. She's an update of Invisible Scarlet O'Neill. Lee, who went to work at Timely when he was 17, gives none of the background on the company, and mentions none of the earlier characters I have noted. Though he uses Sub-Mariner in one of the reprints in ORIGINS OF MARVEL COMICS, he gives Everett no mention at all. Needless to say, Lee does not mention his authorship of dozens of stories for books like TESSIE THE TYPIST and MILLIE THE MODEL (circa 1945), preferring to emphasize his relationship with Jack Kirby and Steve Ditko. He gives no biographies on either artist,

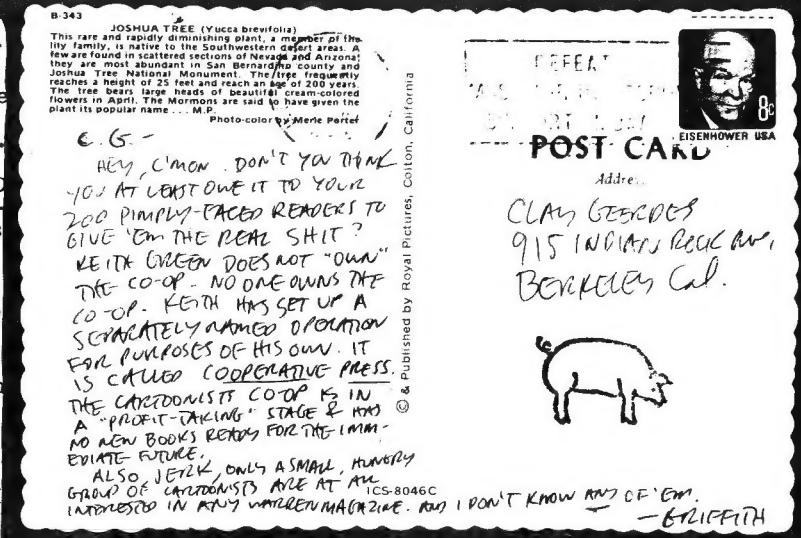


A subscription and all back issues to COMIX WORLD may be had by sending $5.25 to Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. November, 1974. Logo this issue by Joltin' Jim Siergey. All art herein copyright by the artist and company concerned. On to the gossip: Vaughn Bode strolled into Hamburger Mary's in mid-November & let us know he was awarded The Yellow Kid medal in Lucca, Italy, where cartoonists are well thought of. Later on his tour, he was the first artist ever to perform in the Louvre in Paris, France. The same afternoon Larry Todd showed up wearing his new Dr. Atomic t-shirt (Last Gasp sells 'em--little plug there). Ron Turner told me George DiCaprio has a new son, Leonardo DiCaprio, another cartoonist for 2001. By mail, Bill Spicer asked me why I didn't review COMIX BOOK in CW 18 and the answer is I don't wanna. "Is it an underground?" No, it's a Marvel. The good news is that Felix Dennis may publish Guy Colwell's third INNER CITY ROMANCE COMIC. Is the ten-cent comic movement doing well? Yes, it's fine. The second issue of PANDEMONIUM EXPRESS FUNNIES is out. Kevin East, one of the editors has a strip running in the Berkeley BARB's new FRIDAY FUNNIES. An all-color YOUNG LUST #4 will be ready at the Print Mint in time for your Christmas sock; that and a copy of Will Eisner's SPIRIT COLORING BOOK will get your Mom and Dad ready to face life in the real world. Nothing like antidotes to T-V! C.G.

OTHER STUFF. There is a new comic company, Seaboard Periodicals. 717 Fifth Avenue, New York, N. Y. 10022. 28 titles coming out, says THE COMIC READER. I've seen a few of them, and they are, frankly, more disappointing than Stan Lee's book. If he imitated the heroes of the forties and Seaboard is imitating him (and they are), then what does that give the reader but imitations of imitations. DEVILINA! WULF THE BARBARIAN, THE BRUTE. IRON JAW. Will it never end? The only book I could relate to at all was PHOENIX, THE MAN OF TOMORROW (and where, fans, is that phrase from?). I like the concept, but it's already clear that nothing of interest is going to be done with it. The hero has already become another Hulk, the outcast American hero fighting those evil aliens. What is absurd is the idea that Phoenix could have escaped at all if those aliens were as sharp as we are supposed to think they are. They discovered the Earth years before and the human race was a result of their experimentation. Under the thin veneer of this plot lies Marvel's Warlock and the High Evolutionary and Counter-Earth and under that, of course, lies Jack Kirby's New Gods and New Genesis and Apokalips, and under that lies a lot of Jules Verne and H. G. Wells, not to mention a lot of other creative writers and thinkers who are rarely given credit for what they do when it gets translated into comics. PHOENIX has possibilities, but not in the old good-hero/evil alien tradition--How long do we have to go on reading simple-minded shit like that? WULF THE BARBARIAN isn't even worth a comment. It's insulting to the fan in particular and to the general reader as well. My readers are urged to write to Seaboard (Atlas Comics) and tell them to clean up their act. What are they trying to do, set comic art back to the early days of ACTION and WONDERWORLD?

11-15-74

In England, Cosmic has come out with a pair of old-fashioned ugs and I've run samples of the art on this page (top left and bottom right). The titles are ANIMAL WEIRDNESS and DOPEFIEND FUNNIES. One of the artists featured in AW is Joe Petagno. His story is about a couple of mice who get stoned--"Tales of Heavy Cheddar." Strong influence of Sheridan and Schrier, but Petagno has his own style and I enjoy his sense of humor as well as his layouts. He's doing a solo book soon entitled IT'S ONLY ROCK 'N' ROLL COMICS. R. M. Pate's JIVEASS JACKAL is for all those fans who (like me) miss the old Fox and Crow. If you missed it, that was Crawford Crow who was done in under the name Flip the Bird in COMIX BOOK 1 (art by John Pound).



LAST MINUTE FLASHES: A THIRD ish of PANDEMONIUM EXPRESS FUNNIES! 5¢ for this four-pager. Sharon Banks and Kevin Brady get into the act. Jay Lynch did the card for Curt & Betty Metz' wedding reception & a lot of other ug cartoonists have contributed to the book. In Fresno, Doug "Frezno Funnies" Hansen is going to teach a course on comix in the Spring. That'll be at FSC. Meanwhile, he's at work on his new opus, MADCAP MARITIME MAMMALS. . . Dada madman Tom Hosier & a group of zanies have come out with MODERN CORRESPONDENCE MAGAZINE #1. P. O. Box 253, Plymouth, Ct. 06782. The idea is worth a quarter and it's one you may want to contribute to. COMIX WORLD was a year old in Oct. Warm thanks to all those friends who have helped me keep it together.

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COMIX WORLD correction. Any of my "pimply-faced" artists, lawyers, teachers, publishers, and collectors who feel inclined to reply to Bill Griffith may address their letters to him c/o Cartoonists Co-op Press, Box 40474, San Francisco, Ca. 94110. *historical footnote: card dated 11-8-74.

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REFLECTIONS. We had a good turn-out for animation day. Saw the first Betty Boop, "Dirty Dishes (1930)," which was done when our Betty was just one step above being a funny animal. Local readers into animation may see a lot of early stuff at Intersection, 756 Union St., S. F. in North Beach, Sunday evenings. Carl Cohen shows the films there. He's a teacher and film collector. He'll be showing a reel at Comics in America Day at UC on January 18, 1975. At the Presidio, Underground Cinema is still in progress, and Doug Wendt always starts the program with a Betty Boop. How come everybody loves Betty? Well, if you compare those early 30's Fleischer cartoons with the Saturday morning schlock on today's tv you'll know right away. Hanna Barbera is not liked. Willie Ito was liked at Animation Day, but not the company he works for. One writer to COMIX WORLD said: "It was a little frustrating seeing someone of Willie Ito's talent confined as Hanna-Barbera's mouthpiece;" and a member of the audience was concerned about what all that Saturday morning stuff was doing to kid's minds. There was a lot of interest in the field of animation. People want to learn how to do it. H-B was attacked by one young woman as a sexist company, because women always wind up as inkers and painters. It's changing.

* * * * * * * * COUPON * * * * * * * *

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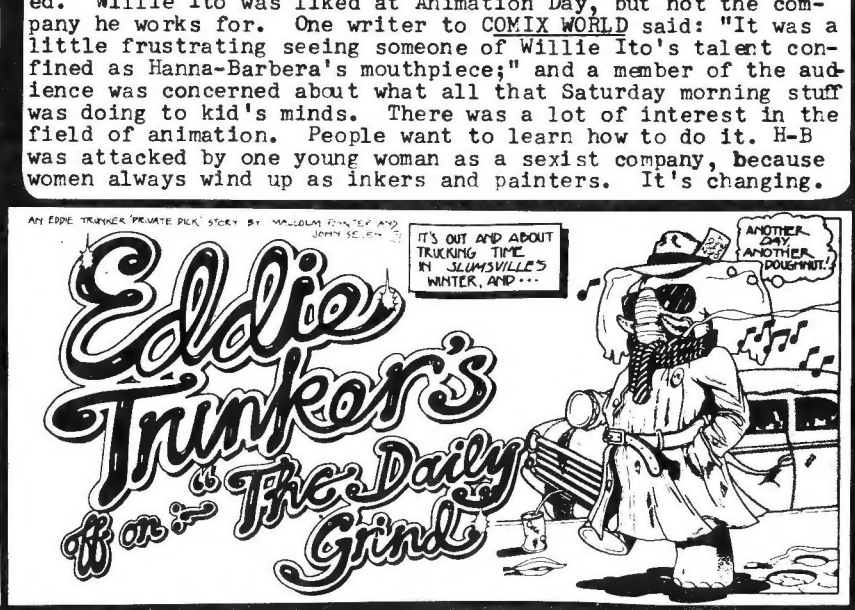

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COMIX WORLD 20. December, 1974. Copyright by Clay Geerdes. 915 Indian Rock Rd., Berkeley, Ca 94707. All rights reserved. Sub. & back issues for $5.25. Logo for this ish donated by Jay Kinney. Jay has done the cover for YOUNG LUST 4, which went on sale this week. The scene is set in Gunga Din's, a bar based upon the many fern bars that proliferate the Bay Area. The concept is simple: old barnwood walls, antique mirrors and ads and mixed period furniture, tiffany lamps, vari-shaped pots of fern suspended from the ceiling--that setting complemented with cheap drinks, mainly irish coffee, gin fizzes (Ramos), white Chablis and beer, makes up the illusion that the world is just one big comfortable living room. Locally, these bars are called "body exchanges" or "Body bars" or "Body shops." Some of the cocktail waitresses who hustle in them call them "Sweat shops." They cater to all ages, but most of the clientele make the average appear to be mid-twenties. Best known are Henry Africa's, Lord Jim's, The Pub, Churchill's, and Perry's. Kinney's scene is set in a hetero bar, but some of the body bars cater to both gay and straight, particularly those along Polk Street. His characters are busy being apathetic about sex, and that may or may not coincide with the reader's experience. YL4 is in color. The art included: "5Th Grade Confidential"--Kinney. "A Dog-Boy and A Geisha--Green. "Gilly Conquers his sex problem by Roger Brand. "Simian Sin!"by Kim Deitch. "Little Signs of Passion--Art Spiegelman.

Well, only a few books came out in 1974; most were quality books like SLOW DEATH 6, SHORT ORDER 2, and THE FIRST KINGDOM, but it you were a reader who expected the volume of ugs you got in previous years, you were probably disappointed. 1974 was a strange year in many ways. Around Berkeley, it was apolitical, a great one for the Greeks--Believe me, it's back to weekend drunks, folk music, a lot of nostalgia, and more than just a trace of despair in the tone and attitude of those who are prone to deep-reading & thinking. You'll see the ultimate in nostalgia in the January PLAYBOY, a Shelton/Sheridan color Freak Brothers spread. And didja know Gilbert Shelton and Joel Beck were the only ug artists featured in Dan Carlinsky's CENTURY OF COLLEGE HUMOR (Random House, 1971)? Both of Shelton's panels (164,65) are chicken jokes. He and Jaxon did their early work in THE TEXAS RANGER. I don't have any of those, but I've got the early PELICANS that first published Beck and Roger Brand. Brand's THE OLD WITCH AND THE TOAD appeared in April, '64, In Dec., '65, Beck and Brand teamed up and did 5 pages "On Junk." Both artists are still in the Bay Area. In 1971, Beck did a SOFT-CORE COLORING BOOK, and if any readers are interested, I'll try to find out what hapnened to that book. It was published and I'm sure there are copies somewhere. Brand had some personal trouble earlier this year which prevented his finishing a few projects, but his second TALES OF SEX AND DEATH is nearly complete and will be published by Spring I'm sure. I'm told there is a fourth INSECT FEAR in progress. . . . Soon: BRAIN FANTASY 2, WIMMEN'S 4, MANHUNT 2, STOMP, SNARF 6, FUNNYWORLD 16, & FIRST KINGDOM2

"Smeared Twilight" by Kinney and Ned Sonntag. "Raw Meat" by Spain. "Scenic Views from the Griffith Observatory" by Bill Griffith. On the inside front cover is a story by Nancy Griffith: "Love On The Run," and Crumb's "The Red Hot Romances of Shlub Mugubb" is on the inside back cover. The Print Mint published it. It's a dollar & I'm sure any of the companies listed on the back of this sheet have it in stock by now. What do I think? It's a nice comic. Pick one up. * * * * *

To your right is Pat the Cat on a Kruppcard. There are eight in the set done in 1973 by various underground cartoonists. In the Bay Area, they are being sold by Last-Gasp, and you can get them along with BRAIN FANTASY #2, the new one by Larry Todd. Right now, he's doing a sword of sorcery coloring book for Troubador Press in San Francisco. More info on that in the near future. Looks like we have to wait for DR. ATOMIC 3 until this Spring. . . .Rumor is that R. Crumb and his Keep On Trucking Orchestra may be touring college campuses soon. He's the fellow with the moustache and the banjo. . . . I see Shel Dorf has become Marvel's Man on the West Coast, but will it make him happy? C.C

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THE MAGAZINE is Trent Dunphy. He's a collecter and has a lot of mint mags from the 30's and 40's, sore pulps, "vintage erotica," & items like movie stills, promo kits, posters, & other collectables. . . . I've learned that a limited number of copies of EARTH ISLAND 1 (1970 Crumb cover) are available from Joshua Forest, 2870 Summit Avenue, Highland, Park, Ill 60035. Send query. . . . The Moods Publishing Empire is Michael T. Gilbert & some friends and they have published two issues of NEW PALTZ. They're at 40 Pinewood Drive, Commack, New York 11725. I think interested collectors ought to check them out. #2 has some nice work by Raoul Vecina & a satire on you-know-who's THE SPIRIT. "The Sprite" doesn't make out too well in the 1970's. Seems he's a pretty callous and violent character. I've just finished reading a couple by Joyce Carol Oates (novels, folks not comix), THEM and WONDERLAND, and lemme tellya, in a million years, the comics haven't been as violent. The murderer in THEM reads the funnypapers to his sister; Is Ms. Oates trying to tell us something? . . . Oh, order NEW PALTZ from MTM, P. O. Box 394, Crawford, N. J. 07016. Both issues $1.50 postpaid. . . . LAST MINUTE NOTES: A new one by S. Clay Wilson, TWICE, and the second issue of MANHUNT were published this week. . . . STAR*REACH 2 out in Jan. says Mike Friedrich. Mike's one of the speakers at Comics in America Day, January 18, 1975, at UC in Berkeley. On hand will be Steve Englehart, Tom Orzechowski, Jack Katz, Dick Lupoff, Frank Brunner, Al Weiss. Info: 642-7477. . . Ugs in Finland? Yep. Pekka Gronow publishes JYMY there. He reprints a lot of American cartoonists. Artists may write him at: Pietarinkatu 12A21, 00140 Helsinki 14, Finland. . . . Hugo Van Baren says Artsy-Fartsy Funnies will be ready by Christmas. Details on that book in CW 12. . . . Looking for an anthology? I recommend WHERE DO YOU DRAW THE LINE, edited by Vic Cline. A lot of fine research on media violence, censorship, pornography, & related stimulating topics for frosh and soph debate. $6.95 from Brigham Young Univ. Press, Provo, Utah. Joyeux Noel!

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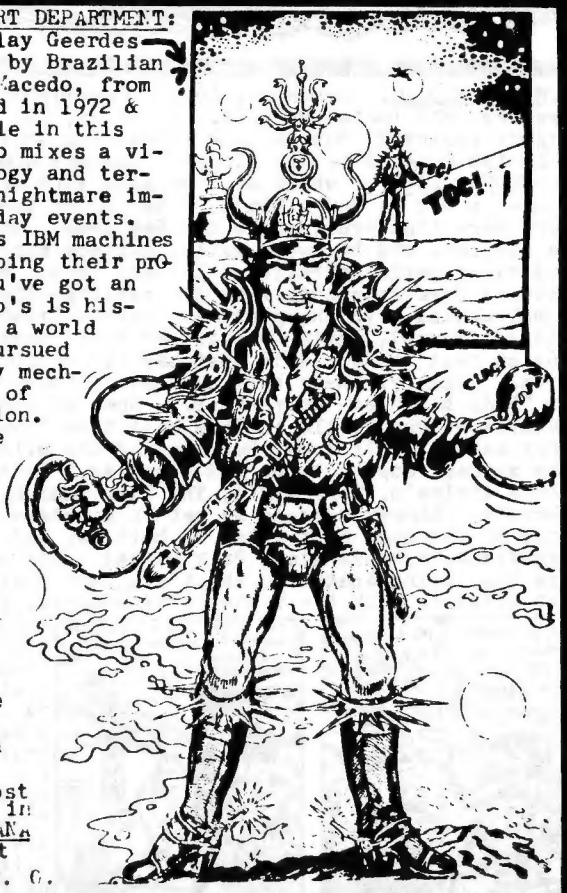
REVOLUTIONARY ART DEPARTMENT: A portrait of Clay Geerdes—Nope, a drawing by Brazilian artist, Sergio Macedo, from a book published in 1972 & not now available in this country. Macedo mixes a vision of technology and terror, combining nightmare images with everyday events. Imagine enormous IBM machines capable of whipping their programmers and you've got an inkling. Macedo's is historical horror, a world where men are pursued and destroyed by mechanical monsters of their own creation. The macho on the right is tame compared to a lot of the characters in Macedo. Why is he here? Well, I thought you'd like to see him, and it's possible this book may be printed in this country later on in 1975. There are comics in most countries, even in Russia. OCTOBRIANA was smuggled out back in 1971. C. G.



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